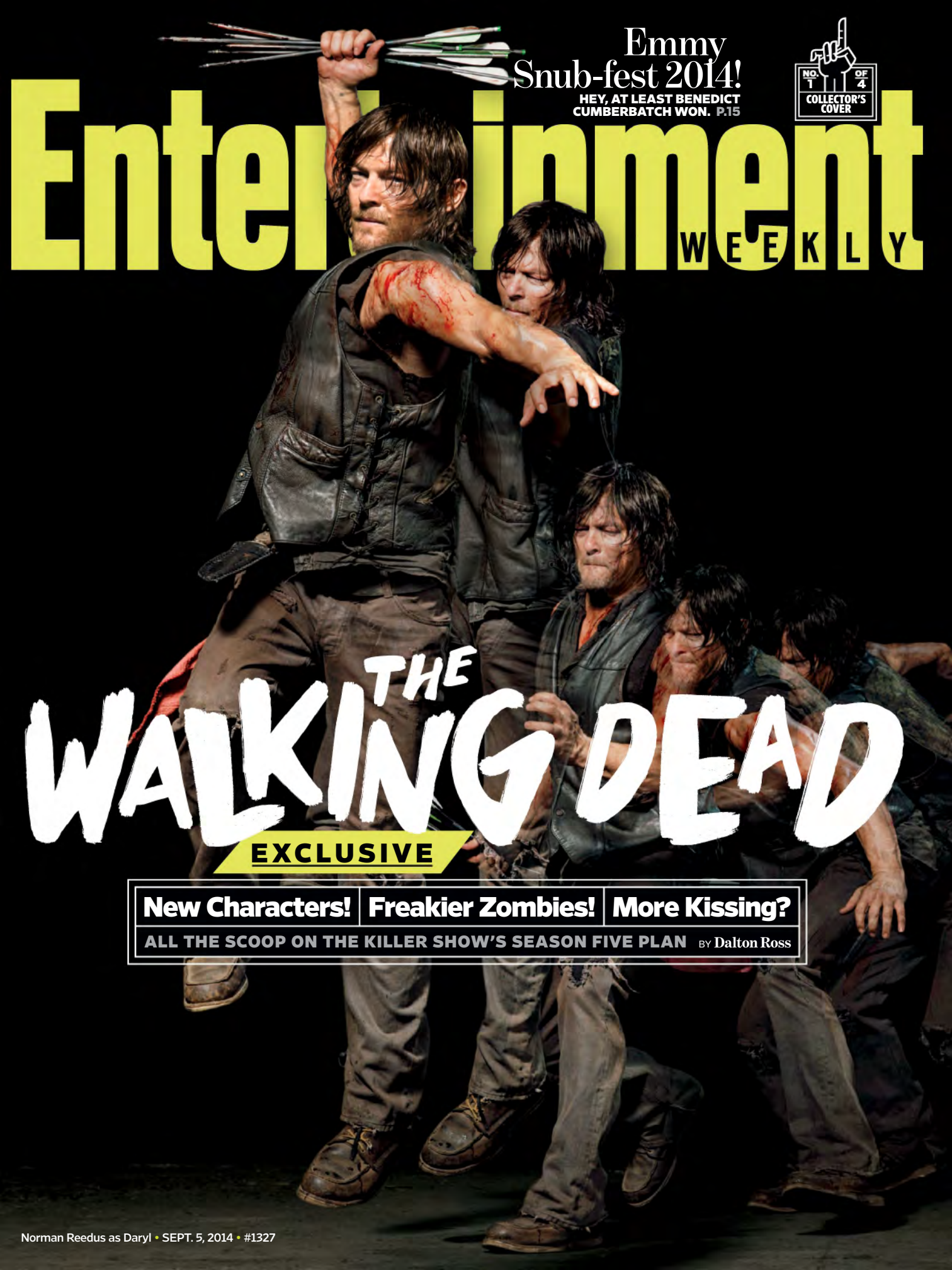
Emmy Snub-fest 2014!
HEY, AT LEAST BENEDICT CUMBERBATCH WON. P.15
NO. 1 OF 4
COLLECTOR'S COVER
Entertainment WEEKLY
THE WALKING DEAD
EXCLUSIVE
New Characters!
Freakier Zombies!
More Kissing?
ALL THE SCOOP ON THE KILLER SHOW'S SEASON FIVE PLAN
BY Dalton Ross
Norman Reedus as Daryl • SEPT. 5, 2014 • #1327

NO ONE GOES QUIETLY

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BY DALTON ROSS

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BY LEAH GREENBLATT

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DOUBLE TAKE
Allison Janney, who scored two trophies this year, strikes a pose in PEOPLE's Emmy photo booth. (For more pics, go to people.com.)

AGENCY: GETTY IMAGES

Photograph by **LARRY BUSACCA FOR *PEOPLE* MAGAZINE**

THE

COVER SHOOT

Collector's Covers: To buy your favorite or a bundle of all four, go to *ew.com/thewalkingdeadcovers*

ON THE COVERS
Norman Reedus, Andrew Lincoln, Danai Gurira, Steven Yeun, and Lauren Cohan photographed exclusively for EW by Dylan Coulter on July 13, 2014, in Atlanta. Icon by Luke Shuman.

JUMP SHOT

Photographer Dylan Coulter has shot his share of world-class athletes. But he was still impressed by the physical prowess of *The Walking Dead* stars Lauren Cohan, Andrew Lincoln, Steven Yeun, Norman Reedus, and Danai Gurira (not pictured) at EW's cover shoot. "They're all in amazing condition," says Coulter, who asked the actors to demonstrate their zombie-killing style for the striking multiple-exposure cover shots. "They have a real sense of where their body is." They also got a boost from their handpicked soundtracks: Metallica for Lincoln, Motörhead for Reedus, the Black Keys for Cohan and Yeun. "[The music] added an energizing element to their performance," says Coulter. —*C. Molly Smith*

Photograph by **DYLAN COULTER**

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FEEDBACK

WRITE TO US! → **EW_LETTERS@EW.COM**

Saluting the Captain

When I heard about **Robin Williams**' death, it hit me harder than I expected. I felt as though a family member had died, like the uncle you love like crazy but kind of take for granted. I eagerly awaited my next issue of EW because I knew you'd have a tribute to him. I have to say I was a bit let down. It just didn't seem grand enough for a man such as him. Then again, perhaps nothing would have been grand enough. He was an impeccable artist who made me laugh so hard I cried. He talked openly about his mistakes...and not in a "poor me" way. Rest in peace, Mr. Williams. I hope you can feel all the love the world has for you now.

ANDREA BEYE
Comstock Park, Mich.

I was surprised that your story on Robin Williams said nothing of his best film: ***Awakenings***. It reflects the real Robin—not the John Wayne doing Elmer Fudd doing Bruce Springsteen extrovert, but the reclusive introvert, hiding behind his self-built barriers, afraid to let people into his world.

BOB BARON
Phoenix

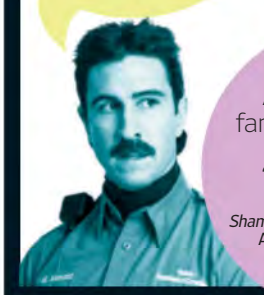
A Call for Color Blindness

As a longtime EW fan, I was shocked to read your assessment of ***Selma***'s Oscar chances next year (Fall Movie Preview): "[The MLK biopic] is a likely contender, but can it go the distance one year after *12 Years a Slave* took the top prize?" Solomon Northup and Martin Luther King Jr. are both powerful historical figures, but they led quite different lives. There are thousands of untold stories of three-dimensional African-American characters. Yet aren't we treated to films about middle-aged white males "finding themselves" multiple times per awards season, and no one bats an eye? I look forward to the day when Hollywood can produce stories about Americans of all different colors without us feeling compelled to compare them based on race.

MARILYN MINTON
Fairfax, Va.

The EWwys!

Who needs the Academy when you've got the fans? Our annual awards—which celebrate shows and actors shamefully snubbed by the Emmys—rely on a voting bloc near and dear to us: *you*. When we announced the winners live on EW Radio (SiriusXM Channel 105), several called in to express their eternal gratitude.



Well, you know there's no "hate" in the title of this one, so I feel really good about it. I'm going to call this the "We Love to Love You" award.

Orange Is the New Black's Pablo Schreiber (Best Guest Actor in a Comedy), who also won the "We Love to Hate You" prize at the Young Hollywood Awards

Yeeeeesssss... Thank me for being popular, and thank you for knowing who was popular. This is another layer of things to be incredibly grateful for. It makes me want to throw up.

The Middle's Eden Sher (Best Supporting Actress in a Comedy)

My trophies include a most improved in basketball in eighth grade, so I'll take anything I can get.

Modern Family's Elizabeth Banks (Best Guest Actress in a Comedy)

I'm a huge Abbi and Ilana fan, so I'm going to tweet them, "Ha-ha, I won."

Shameless' Emmy Rossum (Best Actress in a Comedy), on besting her *Broad City* competitors

MORE ON EW.COM To get the full list of winners and hear reactions from awardees including *Orphan Black*'s **Tatiana Maslany** and **Jordan Gavaris**, *Parks and Recreation*'s **Adam Scott**, and *Game of Thrones*' **Pedro Pascal**, go to EW.com

Johnny Be Great

It was a thrill to see two whole pages on **Dr. John** (Binge!). I was only disappointed that you left out his best work on the top 10 albums list. *Dr. John Plays Mac Rebennack* and *The Brightest Smile in Town*, later reissued as *The Legendary Sessions, Vol. 1* and *Vol. 2*, are among his definitive recordings. Anyone who loves Dr. John's artistry and Louisiana piano needs to hear those two CDs.

MARTY LANGE
Austin

CORRECTIONS
Kim Bodnia was pictured with Gael García Bernal in the Rosewater *photograph (Fall Movie Preview). Catherine Breillat wrote and directed* Abuse of Weakness *(Movies).*

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SUPERFAN OF THE WEEK

...or maybe the decade?! After we printed a hypothetical 24-hour Emmy binge in a recent issue, Ellen Lloyd (@eel8) tweeted, "In the words of Barney Stinson, challenge accepted." She proceeded to follow our master list to the letter, fueling herself with the appropriate sustenance (à la "a nice cuppa" and some cookies for the *Downton Abbey* episode, left) and chronicling her bleary-eyed exploits on Twitter ("Dayum! Princess Buttercup has gone dark" re: Robin Wright on *House of Cards*). We're in awe and slightly afraid of you, Ellen. (You can get a play-by-play of her feat on Twitter at #24hourEmmyBinge.)

SCHREIBER: ALI GOLDSTEIN/NETFLIX; ROSSUM: CLIFF LIPSON/SHOWTIME; SHER: MICHAEL ANSELL/ABC; BANKS: PETER "HOPPER" STONE/ABC; TEA AND COOKIES: ELLEN LLOYD/@EEL8

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Entertainment WEEKLY UNLEASHED!

SEPTEMBER

EW'S 30-DAY BINGE GUIDE

Are you late to the *Lost* party? Head to *ew.com/binge* throughout September to get our episode-a-day recommendations for bingeing on the cult favorite (we skip the lame installments). You can also boost your TV IQ with our daily picks of must-watch eps of classic series (think *Dragnet* or *Friends*), as well as buzzy current shows (*Sleepy Hollow*, we're looking at you).

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 *Take a trip back to the Island* **LOST**	2	3	4	5 *A Vice we can get behind* **MIAMI VICE**	6
	8 *Yabba-dabba do-over* **THE FLINTSTONES**	9	10	11 *Gladiators, are you ready?* **SCANDAL**	12	13
	14 **SLEEPY HOLLOW**	15	16	17	18 **XENA: WARRIOR PRINCESS**	19
	21 **FRIENDS**	22	23	24	25	26
	29 *Enjoy your stay* **FAWLTY TOWERS**	30				

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LOST: MARIO PEREZ/ABC/GETTY IMAGES; MIAMI VICE: THE FLINTSTONES: FRIENDS: XENA: WARRIOR PRINCESS: EVERETT COLLECTION (4); SLEEPY HOLLOW: BROWNE HARRIS/FOX; SCANDAL: RICHARD CARTWRIGHT/ABC/GETTY IMAGES; FAWLTY TOWERS: MIRROR PIX/COURTESY EVERETT COLLECTION

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The Week's Best SOUND BITES

"I figured something out along the way. We've gotta live every day like it's our last, man. And if we do that, it puts everything in prescription for us."

—Jason (Ryan Kwanten), trying to give Hoyt (Jim Parrack) a pep talk, on *True Blood*

"My youth. Every time I cough, I pee a little."

—Lina (Judy Greer), enumerating the costs of the baby supplies she's donating, on *Married*

"Good job, Mommy!"

—Blue Ivy, congratulating Beyoncé on her Michael Jackson Video Vanguard Award, at the VMAs

"Frankie! That's a nice tan...but I'm surprised you get any sun at all... considering how much time you spend in your sister's shadow!"

—Zingbot, roasting Ariana Grande's half brother, on *Big Brother*

"That really was like trying to make a silk purse out of a sow's ear."

—Dr. Thackery (Clive Owen), grafting a new nose for a patient, on *The Knick*

"It's covered in lines, but I didn't do the frowning. Who frowned me this face?"

—The Doctor (Peter Capaldi), after regenerating into his new (older) form, on *Doctor Who*

".@katyperry Just when I thought the denim dress had retired....you bring it back! You looked amazing tonight bb ;)"

—Britney Spears, tweeting her compliments to Katy Perry for her fashion homage during the VMAs

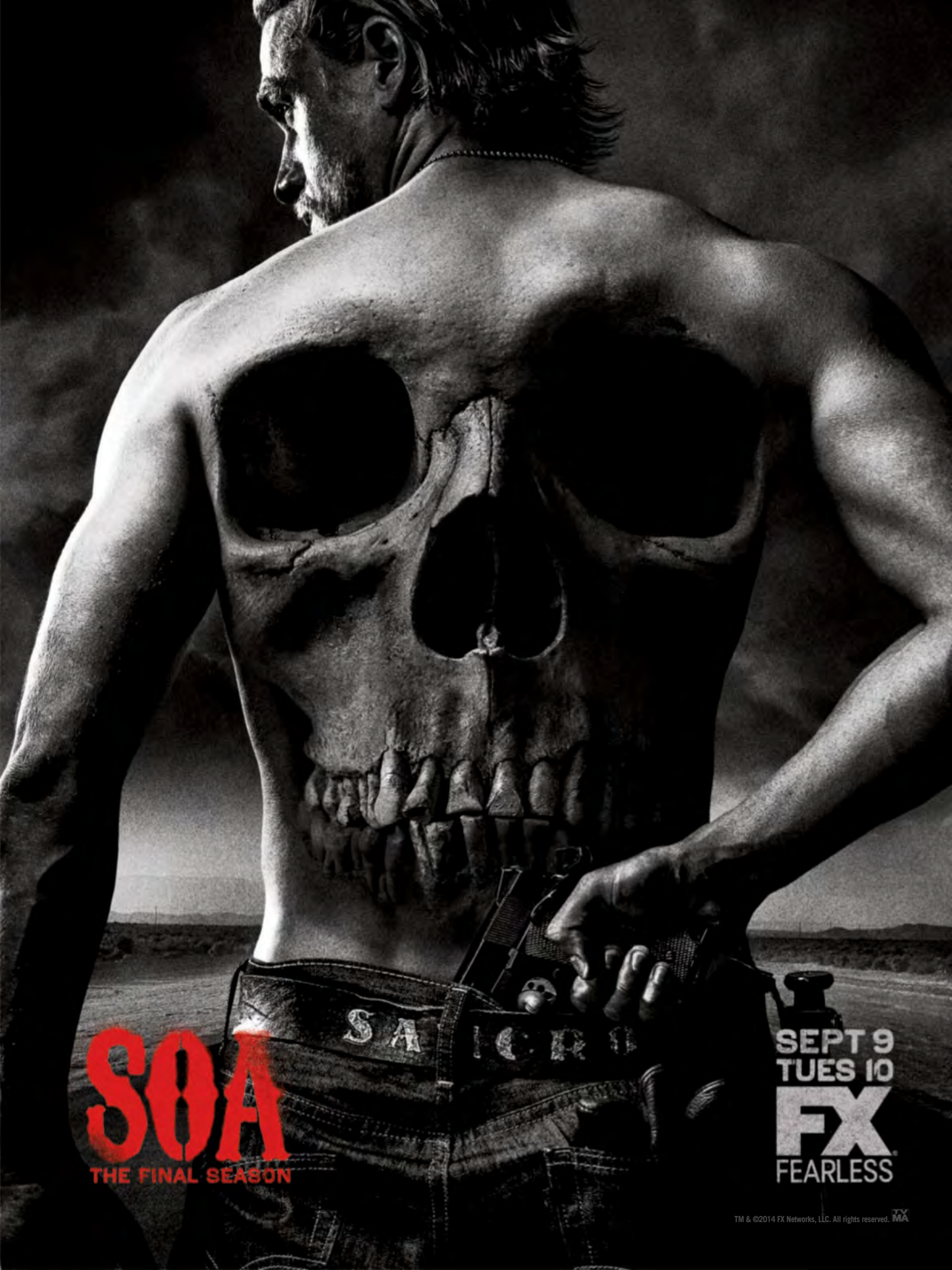
"What's said in the powder room stays in the powder room."

—Aria (Lucy Hale) on *Pretty Little Liars*

"This year we're doing the Emmys on a Monday night in August—which, if I understand television, means the Emmys are about to get canceled."

—Seth Meyers, opening the Emmy ceremony

BLUE IVY AND JAY-Z: ROBYN BECK/GETTY IMAGES; KWANTEN: HBO; GREER: PRASHANT GUPTA/FX; OWEN: MARY CYBULSKI/CINEMAX; ZINGBOT: SONJA FLEMMING/CBS; CAPALDI: STEVE BROWN/BBC WORLDWIDE; SPEARS: MICHAEL BUCKNER/GETTY IMAGES; HALE: ANDREW ECCLES/ABC FAMILY; MEYERS: LESTER COHEN/WIREIMAGE.COM


SOA
THE FINAL SEASON
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TV MA

Gain fan Chassy says:

“I find myself going out of my way to sniff my clothes a few times a day, LOL!”

—

Gain flings! are #MusicToYourNose

3 IN 1 | Gain DETERGENT + Oxi boost + febreze

Like any household detergent, keep away from children.

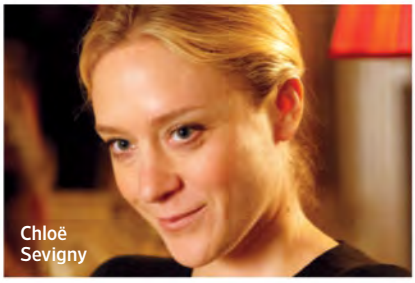
*The **Top 10** Things We Love This Week*

THE MUST LIST

1 A YOUNG DOCTOR'S NOTEBOOK

Jon Hamm and Daniel Radcliffe deliver appointment-worthy performances in season 2 of this Russian-lit-inspired dramedy, rife with new romances, old addictions, and a revolution. *(Ovation, Tuesdays, 10 p.m.; also on Amazon and iTunes)*

Jon Hamm, Andy Apollo, and Daniel Radcliffe



Chloë Sevigny

2 THE COSMOPOLITANS

From Whit Stillman comes a witty rom-com TV series about young Americans in Paris. Their pretentious conversations are just as cringey (and funny) as the ones in his early films *Metropolitan* and *Barcelona*. *(Amazon)*

3 THE MINIATURIST, by Jessie Burton

Seventeenth-century Amsterdam comes alive in this meticulously researched, enchantingly told tale of Nella, a Dutch bride who finds that the secrets of her new home are magically foretold (or are they?) in the dollhouse gifted to her by her wealthy older husband.

4 MANIPULATOR, Ty Segall

After dozens of straight-from-the-garage releases, the ridiculously productive rocker lands on his most compelling and fully formed album to date. His latest is an epic, swirling psych-rock diamond.

HAMM AND RADCLIFFE: COLIN HUTTON; APOLLO: OLLIE UPTON; *THE COSMOPOLITANS*: DAVID KOSKAS/AMAZON; SEGALL: DENEE PETRACEK

Illustration by JESSE LENZ

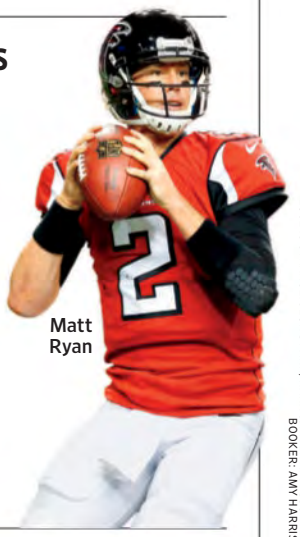
5 BENJAMIN BOOKER, Benjamin Booker

Let summer's dog days get sweaty in a good way with this New Orleans upstart's self-titled debut, a kinetic mix of thrashing guitars, low-down blues, and sweet soul. No wonder Jack White hand-picked Booker to open on his current tour; the kid's got it.

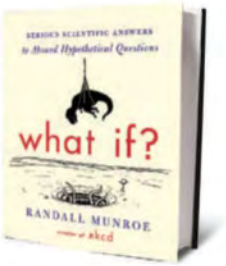
6 LOVE IS STRANGE In director Ira Sachs' follow-up to 2012's *Keep the Lights On*, Alfred Molina and John Lithgow are beguiling as George and Ben, a married couple separated by financial circumstances. The delicate and poetically drawn—not to mention poetically filmed—portrait of a four-decade relationship is not without its surprises, either. *(Rated R)*

7 HANX WRITER app Tom Hanks has turned his love for old-fashioned typewriters into a free iPad app that simulates the dings and clack-clacks of old-school machines and lays down letters on screen in a classic font of your choosing.

8 HARD KNOCKS The NFL reality show's ninth season follows the 2014 Atlanta Falcons at training camp as they prepare to recover from last year's 4–12 season. If you haven't already, make sure to catch up on the first four episodes before the Sept. 2 finale. *(HBO, Tuesdays, 10 p.m.)*



Matt Ryan



9 WHAT IF?, by Randall Munroe A former NASA roboticist provides considered scientific explanations (and fantastically funny cartoons) in response to absurd hypotheticals about physics, space, the human body, and whether Wikipedia is printable. (Technically, yes.)

10 CRAP TAXIDERMY, by Kat Su For those who see the fun in bad taste—and really, who doesn't?—the minds behind crappytaxidermy.com offer up a photo book featuring animal stuffing and posing gone horribly hideous, from a beer-guzzling toad to a cat with angel wings.

MUST LIST APP! You can sample and download songs, buy movie tickets, see videos, and more with EW's Must List iPad and iPhone app, available at iTunes.

LOVE IS STRANGE: JEONG PARK; HANX WRITER APP: COURTESY IPAD, APPLE; HANKS: SAMIR HUSSEIN/WIREIMAGE.COM; HARD KNOCKS: COURTESY OF THE ATLANTA FALCONS; BOOKER: AMY HARRIS/CORBIS; CRAP TAXIDERMY: HANNAH KNOWLES; TAXIDERMY: FROM THE VIKTOR WYND MUSEUM OF CURIOSITIES

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IS McCONAUGHEY'S BLUE SUIT ALRIGHT, ALRIGHT, ALRIGHT? PAGE 18

NEWS AND NOTES

Breaking Bad's Anna Gunn, Aaron Paul, Bryan Cranston, and Vince Gilligan

EMMYS 2014

The Good, the *Bad*, and the British

No love for newbies or Netflix as Walter White & Co. won the night.

BY RAY RAHMAN

IF YOU'RE ONE of the unlucky few who haven't had a chance to finish *Breaking Bad* yet, we're just going to go ahead and tell you how the show ends: with a huge pile of Emmys. The Aug. 25 ceremony—hosted by the eager-to-please **Seth Meyers**—doubled as a farewell tour for AMC's critical darling, which took home the night's biggest drama prizes, including outstanding series, lead actor, supporting actor and actress, and writing. (If outstanding pencil mustache were a category, **Bryan Cranston** would've taken that, too.)

"It's an embarrassment of riches," said **Aaron Paul**, who scored his third supporting-actor Emmy. "This is probably one of the longest goodbyes in television history, and it's a damn good one.... We were so stunned about not only the win for the show but how the whole evening played out."

MCCONAUGHEY: LESTER COHEN/WIREIMAGE.COM; AGENCY: GETTY IMAGES

Photograph by LARRY BUSACCA FOR *PEOPLE* MAGAZINE

Even peers from competing shows insisted they were okay with *Breaking Bad*'s gold rush. "We knew going into the night it was going to be tough," said **David Benioff**, co-showrunner for HBO's *Game of Thrones*, which came into the night with five nominations but went home empty-handed. (*Thrones* did win four Creative Arts Emmys on Aug. 16.) "If you're going to lose to any show, it might as well be *Breaking Bad*."

So where did all this leave *True Detective*, the hot HBO program thought to be the one to beat this year? That's a philosophical quandary even **Matthew McConaughey**'s Rust Cohle might have had trouble with. For all its movie stars and buzz, *TD* earned just one award—the directing prize, claimed by **Cary Joji Fukunaga**, plus its four Creative Arts wins. In retrospect, the show might've suffered because it submitted in the drama race rather than the more logical (and perhaps less challenging) miniseries category. "HBO does so many great things that, to some degree, they have to decide not only who they're going to compete with, but who of their own product [to promote]," said AMC president **Charlie Collier**. (Both McConaughey and **Woody Harrelson** were nominated for lead actor, and *TD* faced off against the network's *GoT* in best drama.) "So it's a hard choice. I thought [*True Detective*] was an amazing piece of television." *American Horror Story: Coven*'s **Sarah Paulson** sees it as a sign of the Academy's enduring affection for *Breaking Bad*—not a slight against the newcomer. "[They decided] to honor the show that's been on for seven years over the soup du jour."

"The prize is in the work that we do," said *OITNB*'s Taylor Schilling (right, with costar Uzo Aduba). "This is all Funfetti on the cake."

The highlight of the night for Louis C.K. (who won for writing *Louie*)? "Bryan Cranston gave a great speech."

Similarly, it was a tough night for Netflix, which was up for 11 awards, including best comedy series for the genre-defying *Orange Is the New Black*, but got shut out. (It did take home three Creative Arts Emmys, including **Uzo Aduba** for outstanding guest actress.) "We're in the vanguard," said *OITNB*'s **Kate Mulgrew**, who lost in the supporting-actress category. "I would say we are in the golden age [of TV] crossed with the Wild West." Costar **Lea DeLaria** agreed: "Until the Academy has a dramedy category, this is what is going to happen to shows like ours." **Julie Bowen**—star of *Modern Family*, which took home its fifth consecutive Emmy for comedy series—feels their pain. "I really do wish there was a differ-

THE NIGHT'S BEST TWEETS

Celebs were watching—and live-tweeting—the show all evening. Here's our favorite online commentary. —*KAT WARD*

8:46 PM
ANNA KENDRICK
@ANNA KENDRICK47
I wish I was Bryan Cranston right now.

Bryan Cranston and Julia Louis-Dreyfus

9:20 PM
LAURA BENANTI
@LAURA BENANTI
Everybody has that weird uncle. Matthew McConaughey is America's.

9:31 PM
QUESTLOVE
@QUESTLOVE
@alyankovic is killing this providing lyrics to lyric less themes bit #Emmys2014

"Weird Al" Yankovic

ADUBA AND SCHILLING: FRANK MICELOTTA/INVISION FOR THE TELEVISION ACADEMY/AP IMAGES; RODRIGUEZ, VERGARA, AND BURRELL: TODD WILLIAMSON/INVISION FOR THE TELEVISION ACADEMY/AP IMAGES; CRYSTAL: VINCE BUCCI/INVISION FOR THE TELEVISION ACADEMY/AP IMAGES; LOUIS C.K., BAREILLES: LESTER COHEN/WIREIMAGE.COM (2)

Modern Family's Ty Burrell (near left, with Rico Rodriguez and Sofia Vergara) won for supporting actor. "I was sobbing," said costar Julie Bowen.

Billy Crystal called Robin Williams the "greatest friend you could imagine."

Ryan Murphy (center, with Julia Roberts and *The Normal Heart* playwright Larry Kramer) urged viewers to "find a cause you believe in, that you will fight for, that you will die for."

ent category. Like, an hour-long-comedy category," she told EW. "The show should be recognized, I just don't know how. Maybe with money? Money!"

But for all the hand-wringing about digital upstarts and movie stars encroaching on TV's turf, Emmy voters managed to keep their focus...on mainstays **Jim Parsons** (*The Big Bang Theory*), **Julia Louis-Dreyfus** (*Veep*), **Allison Janney** (*Mom*), *The Amazing Race*, *The Colbert Report*, and *Modern Family*. In fact, of the 12 acting awards given out that night, 10 went to previous Emmy winners. "There weren't major surprises," mused *Scandal*'s **Kate Burton**. "I love *Modern Family* and *Breaking Bad*, and as time wears on, I'm happy they're still our standard-bearers." Said the admittedly biased chairman of NBC Entertainment **Robert Greenblatt**, "I was actually thrilled that a bunch of network shows won. Seth was obviously joking about [giving all the awards to cable or streaming shows], but that's something we think about."

While surprises were scarce, Emmy voters did make a few choices that were not elementary (sorry): *Sherlock: His Last Vow* shined in the miniseries/movie field—though **Benedict Cumberbatch** and **Martin Freeman**, who won actor and supporting actor, respectively, skipped the show. Asked if the actors would've attended had they suspected they'd win, *Sherlock* writer/exec producer/actor **Mark Gatiss** replied, "Oh, yeah. But I'm going to advise them to stay away from now on—it obviously works!"

The emotional highlight of the night came, as expected, during the "In Memoriam" tribute to this year's fallen TV stars, including **Robin Williams**, who committed suicide on Aug. 11. After a deeply touching tribute from longtime friend **Billy Crystal**, producers played a clip reel of some of his most memorable TV appearances, ending with a scene from a stand-up special in which Williams recalls a conversation about life—and laughter—with one of his kids. "It honored him in the most perfect way," said presenter **Viola Davis**, who called it the best part of the night. "The tribute ended with such a poignant moment, not with just him cracking jokes, but with him saying something deep and meaningful." *(Additional reporting by Natalie Abrams, Lindsey Bahr, Carrie Bell, James Hibberd, Dan Snierson, and Tim Stack)*

9:36 PM

PAULA POUNDSTONE

@PAULA POUNDSTONE

#Emmys FARGO just won for "Best Competition Reality Show." The key to this is how you submit.

9:48 PM

JULIE KLAUSNER

@JULIEKLAUSNER

Kvelling over @billyeichner stealing the Emmys like a goddamn jewel thief. Bless him, G-d, and keep him thin. Amen.

10:38 PM

SARAH HYLAND

@SARAH_HYLAND

I knew going into this I was going to be a wreck during the In Memoriam yet I still forgot to bring tissues. Bye bye makeup.

Sara Bareilles

11:12 PM

ELLEN DEGENERES

@THEELLENSHOW

It's an amazing night for @BreakingBad_AMC. Congratulations! I can't wait for next season.

ROBERTS, MURPHY, AND KRAMER: KEVORK DJANSEZIAN/NBC/GETTY IMAGES; CRANSTON AND LOUIS-DREYFUS, YANKOVIC: MARK DAVIS/NBC/GETTY IMAGES (2)

EMMYS 2014

Speaking of Style...

Who ruled the red carpet? We asked fellow Emmy goers to pick their favorite looks.

"It's drama on the Catholic side, which I love. Backless. Train. Bringing the Academy Award drama to the Emmys!"

—Sarah Paulson on Lizzy Caplan (Masters of Sex) in Donna Karan Atelier

"I like seeing a pop of color. Kerry Washington looks amazing in that orange. It's so stunning on her."

—Kate Mara on Kerry Washington (Scandal) in Prada

"It was whimsical and fun. It was Armani Privé couture, girl! I just met Sarah for the first time a couple of nights ago and it seemed to very much fit her personality."

—Laverne Cox on Sarah Paulson (American Horror Story: Coven) in Armani Privé

"I *loved* Julia's dress—she looked beautiful."

—Viola Davis on Julia Roberts (The Normal Heart) in Elie Saab

AND WHAT ABOUT THE MEN?

A *True* story featuring jewel-tone tuxes and man braids

In lesser hands, these looks could have gone terribly wrong (see: *A Night at the Roxbury* and Riff Raff). But the boys behind HBO's *True Detective*—stars Matthew McConaughey and Woody Harrelson and director Cary Joji Fukunaga—crushed the carpet with distinctive personal style. McConaughey's Dolce & Gabbana number did have us wondering, though: Where's the famous fanny pack? "It's under the jacket," he joked. —*CARRIE BELL*

CAPLAN: SPLASH NEWS; WASHINGTON: ADRIANA M. BARRAZA/WENN.COM; ROBERTS: JAMES ATOA/EVERETT COLLECTION; PAULSON: DAVID LIVINGSTON/GETTY IMAGES; MCCONAUGHEY: TALISMAN BROLIN; HARRELSON: KEVIN WINTER/GETTY IMAGES; FUKUNAGA: KEVORK DJANSEZIAN/NBC

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First LOOK

MOVIES

Sleeping With Other People

Can men and women *really* be just friends? Harry and Sally famously presented their argument in 1989, and now Jake and Lainey are giving it a go in this romantic comedy from *Bachelorette* writer-director Leslye Headland. *Community*'s Alison Brie plays a serial cheater who befriends a womanizer (Jason Sudeikis), and together they help each other reform their ways. On set Brie found it anything but difficult to fall for Sudeikis: "When you are chatting with him, he makes you feel like you're the only woman in the world." —*Jake Perlman*

Jason Sudeikis and Alison Brie

LINDA KALLERUS

First LOOK

Central Perk Brews Again

Missing your *Friends* lately? In honor of the sitcom's 20th anniversary, die-hard fans in New York can live out their '90s dreams of gabbing on the orange couch at a pop-up replica of the show's iconic coffeehouse, Central Perk (shown here in a rendering). Expect props, performances ("Smelly Cat," anyone?), and special appearances by Gunther (James Michael Tyler) at the Soho café (199 Lafayette Street) from Sept. 16 to Oct. 18. Could you *be* any more excited? —*Marc Snetiker*

Julianna Margulies, Taye Diggs, and Richard Thomas

TV

The Good Wife

Diane (Christine Baranski) isn't the only defector headed to Florrick/Agos in season 6 of *The Good Wife*: Dean Levine-Wilkins (Taye Diggs), a lawyer who practices law as meticulously as he dresses, will follow her to the start-up Chicago firm after running Lockhart/Gardner's New York office. "He's one half of a comic culture clash," co-creator Robert King says. Look for Diggs in at least five episodes. "We try to hold [our guest stars] hostage," adds King. —*Mandi Bierly*

Gustavo Adolfo and Portia de Rossi

TV

Scandal

Portia de Rossi (*Arrested Development*) has joined the cast of *Scandal* as a recurring character that EP Shonda Rhimes wrote with her in mind. "When a genius like Shonda Rhimes asks you to play a role on your favorite TV show, you say yes," de Rossi says. The top secret part, which Rhimes will describe only as "a very powerful woman," has the actress eager for more. "I'm having such a great time with everyone," she says. "I'm doing everything I can to stay alive." —*Natalie Abrams*

FRIENDS: © WARNER BROS./EVERETT COLLECTION; *THE GOOD WIFE*: JEFF NEUMANN/CBS; *SCANDAL*: ERIC MCCANDLESS/ABC

Summer Winners & Losers

WINNERS

Godzilla and *Teenage Mutant Ninja Turtles*

The Fault in Our Stars

Tilda Swinton (in *Snowpiercer*), Angelina Jolie (in *Maleficent*), and Scarlett Johansson (in *Lucy*)

Authentic Teenage Drama
A movie chronicling a child's growth over the course of 12 years (*Boyhood*) and another about terminally ill teens falling in love (*The Fault in Our Stars*) might seem like box office poison. But in the hands of loving filmmakers? Magic.

Reptiles
Who knew a franchise (re)born out of the 1980s sewers (*Teenage Mutant Ninja Turtles*) and another spawned from a 60-year-old idea (*Godzilla*) would be runaway hits?

Truly Original Roles for Women
The complex, unique females we saw on screen, like Scarlett Johansson's superpowered Lucy, Angelina Jolie's vengeful Maleficent, and Tilda Swinton's menacing, hilarious Minister Mason in *Snowpiercer*, captured our imagination *and* our entertainment dollars.

The Strain, *The Leftovers*, and *The Last Ship*

Cable networks with unexpectedly bold shows

Kacy Catanzaro on *American Ninja Warrior*

The Apocalypse
Global catastrophe? Count us in! Once again this year, annihilation drew a crowd, led by TNT's virus thriller *The Last Ship* and FX's gross neo-vamp horror series *The Strain*. Even HBO's post-Rapture bummer *The Leftovers* got renewed for a second season of bleak and violent moping.

Underdog Networks
Watch out, HBO and Showtime: Cinemax (*The Knick*), Starz (*Outlander*), and Pivot (*Please Like Me*) stole your spotlight with some unconventional critic faves.

Kacy Catanzaro's Forearms
NBC's *American Ninja Warrior* is the only broadcast show to jump in the ratings this summer—and much of the credit goes to the ferocious five-foot-tall contestant who became an online sensation.

LOSERS

MOVIES

Sylvester Stallone's *The Expendables 3*

Drew Barrymore and Cameron Diaz

Seth MacFarlane's *A Million Ways to Die in the West*

Overextended Franchises
Pack up those machine guns, propellers, and dancing shoes, Hollywood—and please consider the latest *Expendables*, *Planes*, and *Step Up* installments your last.

***Charlie's Angels* Stars**
Drew Barrymore and Cameron Diaz both belly flopped with their soul-crushingly formulaic and wholly unfunny comedy efforts in *Blended* and *Sex Tape*.

"Sure Thing" Directors
Clint Eastwood has won Oscars, Seth MacFarlane made one of the highest-grossing comedies ever (*Ted*), and Doug Liman helped define modern action flicks. But they can still make movies that are tone-deaf (*Jersey Boys*), tepid (*A Million Ways to Die in the West*), or just...baffling (*Edge of Tomorrow*).

TV

Dating Naked

"Royalty" like Kim Kardashian

Tori Spelling (on *Mystery Girls*), Kelsey Grammer (on *Partners*), and Kirstie Alley (on *Kirstie*)

"Revamped" Reality
ABC's *Rising Star* flogged the singing-competition dead horse, ABC's *The Quest* misfired at trying to merge fantasy and reality (ahem), and VH1's *Dating Naked* didn't exactly reinvigorate the dating game. (Okay, we admit it—we're still watching that one.)

Faux Royalty
Fox viewers didn't *Wanna Marry Harry*, Bravo fans rejected the aristocracy-crazed *Ladies of London*, and even U.S. "royals" took a tumble: Ratings for the Kardashians' signature E! series are sinking.

'90s Stars
Kirstie Alley's *Kirstie* (TV Land) was axed, while Martin Lawrence and Kelsey Grammer's dreadful comedy *Partners* (FX) is headed in that direction, as is the Jennie Garth and Tori Spelling sitcom *Mystery Girls* (ABC Family), a bomb watched by roughly 90,210 viewers.

So long, sunscreen. As Labor Day looms, we take a look at the pop culture triumphs—and tragedies—we've witnessed this season. **BY KYLE ANDERSON, LINDSEY BAHR, JAMES HIBBERD, AND STEPHAN LEE**

Nicki Minaj's butt

Jay Z and Beyoncé

Iggy Azalea, Charli XCX, and Ariana Grande

Butts
Nicki Minaj's "Anaconda," Jason Derulo's "Wiggle," and Meghan Trainor's "All About That Bass" filled the hottest months with booty-centric blasts of bum-positive funk.

Tag-Team Tours
The hip accessory for superstars looking to fill venues was a like-minded pal. The hot-selling runs from Jay Z and Beyoncé, Eminem and Rihanna, Drake and Lil Wayne, and even Kiss and Def Leppard provided more hits for your concert dollar.

Everybody in Iggy Azalea's Orbit
The Australian MC's "Fancy" sat atop the *Billboard* Hot 100 for seven weeks, and she had long, nattily tailored coattails: Her guest rap lifted Ariana Grande's "Problem" into heavy rotation, and "Fancy" hook crooner Charli XCX made her own splash with "Boom Clap."

MUSIC

Magic!

The phrase "song of summer"

Mariah Carey and Jennifer Lopez

Rock Fans
Do you love good old-fashioned rock & roll? This summer had nothing for you, then, unless you count the lukewarm wikka-wikka of Magic!'s "Rude" as rock. (Excepting Paramore's "Ain't It Fun," guitars were on milk cartons this summer, not on pop radio.)

The Phrase "Song of Summer"
With a dull logjam in the top 10 and no consensus for a champ, the song of summer was whatever you thought it was—congratulations, Action Bronson's "Easy Rider"!

The Divas
They're both legends—and onetime *American Idol* judges—but Jennifer Lopez and Mariah Carey each dropped albums (*A.K.A.* and *Me. I Am Mariah...The Elusive Chanteuse*, respectively) with deeply underwhelming sales.

Rick Perlstein's *The Invisible Bridge*

Donna Tartt's *The Goldfinch*

Emma Straub's *The Vacationers*

Books Your Dad Will Like
New titles by John W. Dean (*The Nixon Defense*), Rick Perlstein (*The Invisible Bridge*), and Ben Macintyre (*A Spy Among Friends*) were winning bets for bookish bros.

Brainy Fiction
It's heartening when epic, beautifully crafted novels burn up the best-seller list, such as *The Goldfinch* by Donna Tartt and *All the Light We Cannot See* by Anthony Doerr. We predict similar success for Matthew Thomas' late-summer debut, *We Are Not Ourselves*.

Guilt-Free Beach Reads
Light enough for a beach bag but by no means literary lightweights, Emma Straub's *The Vacationers*, Liane Moriarty's *Big Little Lies*, and Jojo Moyes' *One Plus One* hit the spot this summer.

BOOKS

Roald Dahl's *Charlie and the Chocolate Factory*

Amazon

Hillary Clinton's *Hard Choices*

The Embarrassing New Cover for *Charlie and the Chocolate Factory*
This British repackaging of the 1964 classic has Roald Dahl fans all over the world wondering why a whimsical tale about Willy Wonka's candy dreamland looks more like a novelization of *Toddlers & Tiaras*.

Amazon
Sure, the e-commerce giant is laughing all the way to the bank, but with its war on Hachette this summer, the "Everything Store" has made enemies of book publishers, the German government, George Orwell's estate, and Stephen Colbert—to name a few.

Hard Choices
Hillary Clinton's account of her tenure as secretary of state didn't wow critics, and its sales underdelivered on her rumored eight-figure advance.

TEENAGE MUTANT NINJA TURTLES: INDUSTRIAL LIGHT & MAGIC; *THE FAULT IN OUR STARS*: JAMES BRIDGES; JOLIE: MERT ALAS & MARCUS PIGGOTT © DISNEY ENTERPRISES, INC. ALL RIGHTS RESERVED; JOHANSSON: JESSICA FORDE; *THE EXPENDABLES 3*: PHIL BRAY; BARRYMORE: JON KOPALOFF/FILMMAGIC.COM; DIAZ: KEVIN MAZUR/WIREIMAGE.COM; *A MILLION WAYS TO DIE IN THE WEST*: LOREY SEBASTIAN; *THE STRAIN*: MICHAEL GIBSON/FX; *THE LEFTOVERS*: PAUL SCHIRALDI/HBO; *THE LAST SHIP*: MICHAEL MULLER; CATANZARO: PETER LARSEN/NBC; KIM KARDASHIAN: ANDERS OVERGAARD/E!; SPELLING: ERIC MCCANDLESS/ABC FAMILY; GRAMMER: BYRON COHEN/FX; ALLEY: TV LAND; MINAJ: MICHAEL STEWART/WIREIMAGE.COM; JAY Z AND BEYONCE: LARRY BUSACCA/PW/WIREIMAGE FOR PARKWOOD ENTERTAINMENT; AZALEA: MIKE DANENBERG/PRESS LINE PHOTOS; CHARLI XCX: JEFFREY MAYER/WIREIMAGE.COM; GRANDE: GEORGE PIMENTEL/WIREIMAGE.COM; MAGIC!: CHAPMAN BAEHLER; CAREY: DEREK STORM/EVERETT COLLECTION; LOPEZ: ALEXANDER TAMARGO/WIREIMAGE.COM; *CHARLIE AND THE CHOCOLATE FACTORY*: PENGUIN

REALITY BITE

TV'S BIGGEST RATINGS HIT AIMS

Norman Reedus photographed on July 13, 2014, in Atlanta

S

TO TOP ITSELF WITH GNARLIER ZOMBIES AND PEOPLE WHO (MAY) EAT PEOPLE. EW INFILTRATES SEASON 5 OF *THE WALKING DEAD* FOR AN EXCLUSIVE LOOK AT WHAT'S AHEAD.

BY DALTON ROSS × PHOTOGRAPHS BY DYLAN COULTER ×

SEASON 5 SNEAK PEEK

Reedus' Daryl stands strong in season 5

Andrew Lincoln's Rick takes aim

Andrew J. West plays new Terminus baddie Gareth

WEL-COME

TO THE CITY OF THE DEAD.

That's what they call downtown Atlanta these days. At least that's what the cast and crew of *The Walking Dead* call it. Because death is about all you'll find in these parts—either in the form of reanimated corpses or in the fate that surely awaits you if you linger too long or turn the wrong corner at the wrong time. But linger here we must, just outside suite 222 of the Grant Building, for filming is about to commence on a scene that will find crossbow-wielding warrior Daryl and wallflower–turned–flower-gazing advocate Carol investigating a particularly creepy hallway that stands between them and their secret destination.

Melissa McBride's Carol and Chad L. Coleman's Tyreese are on the lookout

Seth Gilliam joins the cast as Father Gabriel Stokes

The good news: Daryl and Carol are apparently back together! (Shippers, start your engines.) More good news: They're not stuck in a train car! But also, bad news: This hallway is almost pitch-black, and there's that dead walker on the floor to consider. You can't help but feel it is not alone. The man who plays Daryl stands at the ready, waiting for the director to yell "Action!" And then, well...Norman Reedus decides to start flashing people. (I'm going to just pause for the cause and give everyone a few seconds to stop hyperventilating.)

This particular flashing actually comes courtesy of a Daryl Dixon flashlight. (Sorry.) First it lands on an unsuspecting crew member, who just sort of chuckles, because what the hell else are you supposed to do when Norman Reedus throws a flashlight in your face? Then it is Melissa McBride's turn to play victim. "Hey!" she barks at her costar, who continues to whip the beam around, faster and faster, until the energy in the room changes. Reedus starts beatboxing to the rhythm of the light, simulating a club remix jam, heavy on the bass. "DOOPH! DOOPH! DOOPH!" The throbbing beat is more infectious than any plague of the undead.

Now McBride feels it too. She turns this hallway of doom into her own personal Studio 54, dropping moves that would make Deney Terrio proud. Never mind that McBride currently has on her person a knife, brass knuckles, and a massive rifle—the woman just wants to get down! So there you have it. This is what season 5 of *The Walking Dead* has come to, folks: Zombie Dance Party.

OF COURSE, THINGS aren't likely to be quite that cheery when *The Walking Dead* returns to AMC on Oct. 12. For one thing, the zombie apocalypse is still in full effect. For another, last we checked, our heroes were being held captive at Terminus in a train car, and, oh yeah, there was a good chance THEY WERE ABOUT TO BE EATEN! (More on that in a moment.) So if you thought watching Rick Grimes (Andrew Lincoln) rip out a man's throat with his own teeth in the season 4 finale was a sign of things to come, you were absolutely right. "We've gone into this room," says Lincoln of the season 5 vibe. "And it's a very dark room, and it's a very scary room. And we've locked the door and you're not allowed out. We're going to the other side now." Lincoln's message comes with a warning, especially for parents: "We're really earning our rating this season. There are families that watch it together, but just so it's on the record, guys—it's a grown-up show this season."

Reedus concurs. "Episode 1 is insane," he says while taking a break on a rooftop during filming. "Andy and I were like, 'This is crazy, this is never gonna make it to TV!' " But while the AMC hit (which averaged 18.4 million viewers last season) will have its fair share of despair, there will be flashes of hope as well. And flashes of promise. And yes, even flashes of love. If they can just get out of that damn train car, that is. So let's start right there.

Things ended last March in a bad way as Rick and most of the survivors had followed the tracks and signs to the promised safety of Terminus, only to be funneled by force into a train car by their less-than-hospitable hosts. But why? The popular theory is that the "Termites" (as dubbed by Lincoln) are the TV version of a group from the *Walking Dead* comic called the Hunters, who decided *Hey, maybe zombies have the right idea after all with this whole eating-people thing* and

HOW DO YOU WANT TO DIE?

ANDREW LINCOLN

Maybe a kid should take me out. I texted Scott Gimple yesterday and said, "Promise me, when I die, on the credits sequence, you play Johnny Cash's version of 'Hurt.' " And he said, "I can't make that promise." So when I die, even if Scott Gimple decides not to do it, please everybody [at home] play "Hurt."

THE WALKING DEAD: GENE PAGE/AMC (5)

Illustrations by **MATTHEW WOODSON**

therefore resorted to cannibalism to stay alive. Clues in both the season 4 finale and the season 5 trailer lend extra credence to the Hunters/Terminus comparisons. And so do these cryptic remarks from *Walking Dead* comic creator and TV exec producer Robert Kirkman: "All I'll say is this season is following the comic-book story line pretty closely. Possibly closer than we ever have before. And there's a very popular, familiar story line in the comic books that happened immediately following the exodus of the prison, and it is entirely possible that we will be touching in some way on that very popular story line." Cue the dinner bell.

But while Kirkman will not go so far as to outright confirm the cannibalism rumors, he does have good news for fans who have spent the entire summer trying to figure out just what the heck is going on outside train car A. *Who are these jerks? What's the deal with their leader, Gareth? And where are Carol, Tyreese, and baby Judith?* These questions will be dealt with—immediately. "As a viewer, one thing that I really hate is when you have this big cliff-hanger moment and then it's the end of episode 3 before you get any real answers as to what we left you hanging on," says Kirkman. "We're definitely not doing that. By minute 2 or 3 of our season premiere, I think the vast majority of our questions have been answered and five or six more have been presented, so you're very much going to be invested, well-informed, and ready for the ride that we're going to take you on."

LAUREN COHAN

Maggie and Glenn are running through a forest, and there's a horde behind them, and there's nowhere else to go—just a cliff. They hold hands and jump off the cliff and scream all the way down. [*Laughs*] And it freeze-frames on them with their arms up in the air.

The first stop on that ride for Rick & Co. is dealing with this Gareth character (played by Andrew J. West), who is vastly different from the group's most recent adversary. "Gareth isn't really the Governor," explains West. "He's a guy who's searching and struggling for a new way to exist, because he has accepted that the old way just doesn't work anymore. The world is different now, and the old rules need to be reexamined. And he's willing to do that." There is definitely a showdown brewing between the cold and calculating Gareth and the newly refocused Rick. "He doesn't blink to protect who he loves," says showrunner Scott M. Gimple of Grimes 2.0. "And he can get pretty scary pretty quick." Though we don't know how this battle of wits and wills ends, we do know one thing—somehow, someway, the gang will exit Terminus. Then at some point attention will turn toward a new group goal: getting to Washington, D.C. It is a mission that Sgt. Abraham Ford (Michael Cudlitz) gave himself after scientist Eugene (Josh McDermitt) said he knew how to stop the plague if he could just get to the nation's capital.

The trip offers the group hope—hope to put a stop to the madness and hope for a new way of life. But you have to ask yourself: How does

"IT'S A GROWN-UP SHOW THIS SEASON."

—ANDREW LINCOLN

that usually work out for people on this show? The CDC journey in season 1 was a dead end—literally for some, like Jacqui and Dr. Jenner. Hershel's farm appeared to be a refuge from the dangers of urban zombie warfare...until a herd of flesh eaters happened upon it. A new society was forged behind the gates of a penitentiary, but that society crumbled alongside pieces of the prison blown up by the Governor and his tank. Finally, the lure of sanctuary at Terminus turned out to be nothing more than a

NORMAN REEDUS

If I had my druthers on how I would go, I would just walk away. You would just see me walk down a road like Mad Max and I'd get smaller and smaller and smaller and smaller, and then a little dog would run on the road with me and just start following me off into the sunset, and you'd *never* know what happened to him.

human cage. You don't have to be an avid reader of the comic on which the show is based to sense that Abraham and Eugene's mission might not be a ticket to salvation.

That journey to D.C.—and the side trips sure to accompany it—will take the group through some terrain it has not encountered since season 1: downtown Atlanta. The past three seasons have all been set outside the city, and as exec producer and

WATCHING DEAD

Whether you're catching up or just diving in, follow our timeline of *TWD*'s most shocking, disgusting events—and can't-miss episodes. (Spoiler alert!) —Dalton Ross

EPISODE 1
"Days Gone By"
× **Best Episode**

The show's first-ever scene sets the tone as Rick Grimes encounters a little girl wearing bunny slippers and holding a teddy bear, and then proceeds to shoot her in the face. Okay, she was a zombie girl who was going to eat him, but still...

EPISODE 2
"Guts"
× **Gross-out**

The Walking Dead establishes its grody factor early on as Rick and Glenn spread zombie guts all over themselves to avoid detection while shuffling through an army of the undead.

EPISODE 6
"TS-19"
× **Shocker**

The CDC blows up, but not before Dr. Jenner whispers a later-revealed secret to Rick: They're all infected. Every last one of them.

EPISODE 8
"Bloodletting"
× **New Setting**

Rick seeks medical help and refuge at Hershel's farm. What could possibly go wrong at an idyllic locale like this?

EPISODE 10
"Cherokee Rose"
× **Gross-out**

And the award for most disgusting zombie ever goes to...

EPISODE 13
"Pretty Much Dead Already"
× **Best Episode**

Barnageddon! Shane opens Hershel's barn and a stream of walkers pile out, the last of which is zombie Sophia, reducing Carol and viewers alike to a quivering mess.

EPISODE 18
"Better Angels"
× **Death**

Love triangles don't usually end well. Exhibit A: Shane lures Rick out to the woods to kill him, but Rick stabs Shane instead. Shane turns into a zombie, so Carl guns him down. Why must we always get the kids involved in these petty affairs of the heart?

EPISODE 20
"Seed"
× **New Setting**

The gang arrives at the prison and makes the West Georgia Correctional Facility its new home.

SEASON **1** — SEASON **2**

monster-makeup guru Greg Nicotero (who is directing four upcoming episodes, including the season premiere) concedes, "After a while, running through the woods does feel a little repetitive." Also, exec producer Gale Anne Hurd notes, "You're never going to find the cure to the zombie apocalypse in the sticks. Now they have to reenter the City of the Dead, and there are many cities of the dead that they'll have to encounter to complete their mission."

If that sounds scary for the characters, it has been pretty harrowing for the cast as well. "In the last couple months, I've had my first real apocalypse nightmares," admits Lauren Cohan, who plays farmer's daughter Maggie. "I don't know if that's because we're now shooting in the city, but now it's this sense of like, I know there's an apocalypse, and nobody will flippin' believe me. And in my dreams I'm walking up to people, and sometimes it's, like, Melissa McBride, but she's sitting in a café and she has no idea there's actually an apocalypse, and I throw her espresso out the window and I look at her and shake her shoulders, saying, 'What are you doing sitting here?! There's an apocalypse! Everyone's dead and they're walking around! You have to go!!!' "

CHAD L. COLEMAN

I know I would want it to be heroic. Sacrificing myself for the others would probably be the most compelling way to me. One of those "Everybody go! Just go!" [*Laughs*]

While heading back downtown will feel like a bit of a throwback to how it all began, with Rick riding his trusty steed into a sea of walkers, Nicotero says we should expect to see a very different-looking Atlanta. "Imagine what the city would look like after having been abandoned for a year and a half versus the six weeks we established in the very first episode. So having the city be even more decrepit-looking, and more windows have broken out, and plants and vines growing—it was fun."

Also fun for Team *Walking Dead* was getting the cast back together. After the destruction of the prison in season 4, the survivors scattered. That meant smaller stories with episodes focusing on just a few people at a time. The actors appreciated the opportunity to do deeper character studies, but they also missed one another. "It's back to school!" says Chad L. Coleman, who plays Tyreese. "The gang's all together. It's been a long summer, and we're coming back to wreak havoc. We miss each other when we go off into that splinter storytelling." For newer cast members, the season represents their first real chance to work with the full ensemble.

TIMELINE (FROM LEFT): SCOTT GARFIELD/AMC; GENE PAGE/AMC (3)

EPISODE 22
"Walk With Me"
Big Bad
Michonne and Andrea enter Woodbury and meet the town's leader—the Governor. Andrea thinks he's swell. Michonne doesn't. Guess who's right?

EPISODE 23
"Killer Within"
Death
Walkers attack! And they kill T-Dog in the process. But the biggest shock is Lori dying during childbirth, and then Carl having to shoot his own mom to prevent her from turning.

EPISODE 31
"Clear"
Best Episode
Rick, Carl, and Michonne go on a supply run and encounter a now-loony-tunes Morgan. An example of how the show can use smaller character stories to make a big emotional impact.

EPISODE 34
"This Sorrowful Life"
Death
Whether he had one hand or two, Merle was always kinda bad news. But that doesn't make it any less heartbreaking to watch a sobbing Daryl have to kill his zombified brother.

EPISODE 43
"Too Far Gone"
Death
The moral of *The Walking Dead*: Never act as the conscience of the group. It didn't work out so hot for Dale. Nor for Hershel, who is beheaded by the Governor in front of his daughters at the final prison standoff.

EPISODE 49
"The Grove"
Best Episode
So what do you do if one of your adopted daughters stabs the other in the belly? If you're Carol, you tell her to look at the flowers while you shoot her to death.

EPISODE 50
"Us"
New Setting
Glenn & Co. are offered a welcoming plate of food at Terminus. But a plate of what?

EPISODE 51
"A"
Shocker
Rick proves his moping days are over as he rips out a marauder's throat...with his teeth! He'll need that appetite for destruction to deal with his captors at Terminus.

SEASON 3 — SEASON 4

"Last year I felt like a guest invited into the house, and everyone was very gracious and allowed me to sleep on the couch," says Cudlitz, who joined in season 4. "This year they built me a room."

Of course, the introduction of these characters into the fold has the potential to add some conflict. It's possible the old guard might not all agree with this mission to D.C. "Michonne's a person who doesn't go for things easily," notes actress Danai Gurira. "There's really that question: Will she or won't she buy the Eugene story?" And then there may be other personal speed bumps on the road to Washington: Rick and Abraham have a particularly combative introduction in the comic, and Maggie could lose it if and when Rick identifies Tara (Alanna Masterson) as a member of the group that decapitated her father, Hershel. "That conflict could be a bit of a powder keg," acknowledges Kirkman. There is also that whole Rick-and-Carol reunion to worry about, after he exiled her from the prison. "I can tell you that she is very certain with some of her feelings," says McBride. "And she's got some mixed feelings." (Memo to Rick: Don't start looking at any flowers, buddy.)

But we will see love as well, beyond just Maggie and Glenn (Steven Yeun). Sasha (Sonequa Martin-Green) and Bob (Lawrence Gilliard Jr.) appeared to be close to a love connection last season, while Abraham and Rosita (Christian Serratos) are definitely paired up in the comic. "There are certainly more couples," confirms Kirkman. Could that also finally mean a match for Daryl Dixon? Kirkman recently responded to a fan's query about whether Daryl could be gay by answering in the letters section of his comic: "All I can say is that it's been discussed." As for season 5, Kirkman warns, "Sadly, I would say that Daryl's situation remains somewhat ambiguous." He pauses and takes a deep breath, considering the scores of fans who have been clamoring for Dixon to find his soul mate. "I'm going to regret answering that question."

The Daryl-Carol shippers at least seem to have the advantage over the Daryl-Beth (Emily Kinney) ones, seeing as how we know the first pair will share some screen time together in season 5, while Beth...well, where the hell is Beth anyway? The trailer for season 5 shows her still separated from the main group and on the receiving end of a vicious blow to the

DANAI GURIRA

She's not going to go down without a pretty epic fight. That's how I see Michonne. That's what I want for her.

"MICHONNE'S A PERSON WHO DOESN'T GO FOR THINGS EASILY."

—DANAI GURIRA

face. It looks like she might be in a hospital of some sort, but then again, maybe not. This is the one lingering mystery from last season that Kirkman concedes may take a bit of time to unravel. "I wouldn't expect it too terribly soon," he says as to when we might get answers. "There's been a lot going on with her while she was missing and we're definitely going to see a lot of that, so all things will be revealed Beth-wise. It's going to have some far-reaching ramifications for all the characters."

And that could include new characters as well. Jumping from the comic book to the screen this season is Father Gabriel Stokes—a priest who, in the source material, offers his church as shelter for the group while also attempting to atone for past sins. He'll be played by Seth Gilliam, the third alum from *The Wire* to join the series, after Coleman and Gilliard. For Gilliam, appearing on one of the most watched programs in the world has definitely been an adjustment. "This is the first time I've actually been on a show where it's popular while it's airing," he laughs. "I was not prepared for that, and I'm not sure that I ever will be, actually." Showrunner Gimple teases that Father Gabriel will be far from the only fresh face: "We are going to see a bunch of new characters, people of significance to the show, even during the first half of the season."

MICHAEL CUDLITZ

As with everyone, I know it's coming. At some point everyone dies on *The Walking Dead*. I would hope that his death would be befitting of his life, and Abraham did everything hard. As they say in *Spinal Tap*, it goes to 11.

We'll also be treated to a slew of new zombies—ones that are gnarlier than ever. This season, Nicotero's goal was to "show the passage of time by seeing how rotted and decomposed these walkers get," he says. "You can see that some of the zombies are missing noses and parts of their faces." (Sounds delightful!) One such situation we can look forward to is "a room filled with water that has had walkers in it for a year, and what that would do to the zombies in terms of their skin flopping off." This is the type of discussion that turns Nicotero giddy—somewhat disturbingly so. "I use the rotisserie-chicken description," he says of the waterlogged walkers, "with the meat sliding off the bones." (Second memo, this one to self: Never, ever eat rotisserie chicken again.)

Between dealing with Terminus, whoever is holding Beth, and the walking rotisserie chickens, the harsh reality is that not everyone is likely to make it out of season 5 alive. But the question of who will be among this season's dearly departed is not one Yeun cares to consider. "Ultimately, what I think it ends up doing is making fans choose people," he says of audience speculation. "And they go, 'Oh, I like that

guy and I want those two to live and everybody else to die.' And it becomes like a dramatic episode of *Survivor*. That's not what our show is, because the moment you do that, that's the moment you check out."

The cast members themselves have no desire to check out (although Gimple and Kirkman may have different plans for them). You simply don't find the restlessness among the *Walking Dead* actors that you see on other programs when they get to season 5: "That is something a lot of people in episodic television struggle with," acknowledges Yeun. Many actors have bailed from successful shows due to burnout and the desire for a new challenge, but don't look for that to happen here. "There is a side of me that is actively looking to fill the hiatus," says Lincoln of pursuing other work in his downtime. "But this is like no other job I've ever experienced. I'm ready for the long term."

But how long will that long term be? "Me and the other actors have talked about that," says Reedus. "But we're so wrapped up in not getting bitten that we're not really thinking about when the show's gonna end." Kirkman's inspiration for the *Walking Dead* comic (which just published issue #130) was to create "the zombie movie that never ends," but all prime-time shows not titled *The Simpsons* eventually do fade to black. Has the creator thought about how long this ride can last? "I don't plan on stopping anytime soon," says Kirkman, who also has a *Walking Dead* spin-off series in the works for AMC. "Scott Gimple and I have many, many seasons mapped out. I think we've got at least another year or so before we have to start talking about what the endgame is. Shows have lasted a crazy amount of seasons before. Maybe this will be one of those. Or maybe people will be reading this interview in a couple of years and be like, 'Wow, that guy was a dope.'" ■

NEXT STOP: ALEXANDRIA?

IF YOU'RE WONDERING WHAT may be coming up on the *Walking Dead* show, then look to the *Walking Dead* comic for clues. While the TV version does bounce around in terms of following the comic's timeline, showrunner Scott M. Gimple notes that "generally it's on the same linear path. Maybe we'll get ahead a little bit, maybe we'll fall behind a bit, but it's generally in the same place."

To sync up the two versions, consider this: Rick's final line of season 4—"They're screwing with the wrong people"—was a sanitized take on the final line of issue #64. The Terminus gang on TV appears to be an adaptation of a group of cannibals from this period known as the Hunters, while Abraham and Eugene's mission to D.C. comes straight from the comic as well (but as readers can attest, there could be a big twist to that along the way). And we already know that Father Gabriel Stokes (introduced in issue #61) will be showing up in season 5.

As for who—or what—else might be jumping from page to screen, our bet is on Aaron, whom we met in issue #67. He's a recruiter for a walled-off postapocalyptic community known as the Alexandria Safe-Zone, which also acts as the next major destination point for the group after Hershel's farm and the prison. (Aaron might also join Tara as one of the show's few gay characters.)

So will our survivors reach Alexandria this season? "I will say that's a very big point in the book," responds Gimple. "I don't think anyone who reads the comics will be surprised that we eventually get there, but whether it's this season or not? It's possible, I suppose."
—*DALTON ROSS*

The Alexandria Safe-Zone (above) acts as a long-term home for the survivors in the comic. Perhaps Aaron (right) will take them there in season 5.

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FALL MUSIC GUIDE

2014

ALBUMS
FESTIVALS
TOURS

ALL THE BIG NAMES—TAYLOR! KANYE! FOOS!—PLUS THE SMALLER STUFF YOU DON'T WANT TO MISS.
BY LEAH GREENBLATT

SEPTEMBER

TUE SEPT. 9

If it's officially the year of the soulful bedroom-EDM star (see: Sohn, Chet Faker, How to Dress Well), **BANKS** just may be the genre's Helen of Troy. Her appropriately titled *Goddess* is a shivery paean to layered beats and pretty, pretty angst.

TUE SEPT. 2

MAROON 5 still believe in the power of spit-polished rock and rampant man-falsetto on their fifth album, *V*.... Dreamy trio **BLONDE REDHEAD** return from a four-year furlough with *Barragán*.... FOP (Friend of Pharrell) **CRIS CAB** aims for pop dominance with *Where I Belong*.... Husband-and-wife duo **TENNIS** volley more indie ditties on *Ritual in Repeat*.... Cinematic rockers **DELTA SPIRIT** gallop *Into the Wide*.

THU SEPT. 4

The man only Elvis has outsold is back. Catch **GARTH BROOKS**' multi-night runs in Chicago and Atlanta through Sept. 27.

FRI SEPT. 5

Yes, she's still 17—and still wiser (and richer) than you. **LORDE**'s tour kicks off in Philadelphia and wraps Oct. 12 in Austin.... Indie siren **ST. VINCENT** hits the road solo through Oct. 10 before picking up again with **THE BLACK KEYS** Dec. 4 to 21.

Ryan Adams

TUE SEPT. 9

Party like it's 2004, even if the hangover hurts more now: **INTERPOL** release *El Pintor*, the Yeah Yeah Yeahs' lead banshee **KAREN O** has *Crush Songs*, and **RYAN ADAMS** is, well, *Ryan Adams*. (All three have also slotted fall tours.)... Australian folkie **VANCE JOY** capitalizes on his alt hit "Riptide" with *Dream Your Life Away*.... **ROBERT PLANT**

BANKS: WILLIAMS + HIRAKAWA; ADAMS: TAYLOR HILL/WIREIMAGE.COM

sings of *lullaby and... The Ceaseless Roar*.... **JHENÉ AIKO**'s atmospheric, after-midnight R&B is all *Souled Out*.

WED SEPT. 10

Three out of four members of art-rock Star-Lords **ANIMAL COLLECTIVE** (sorry, no Panda Bear) embark on an East Coast-centric DJ tour through Nov. 14.

FRI SEPT. 12

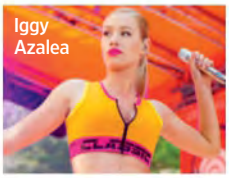
Prepare for many kinds of *caliente* when **PITBULL** and **ENRIQUE IGLESIAS** join pelvic forces through Oct. 28.

SAT SEPT. 13

Give peas (and other green things) a chance: Farm Aid returns for its 29th year with original champion **WILLIE NELSON**, plus **NEIL YOUNG**, **JOHN MELLENCAMP**, **DAVE MATTHEWS**, **JACK WHITE**, and more.

TUE SEPT. 16

Buttah lovers will get their fix with *Partners*, **BARBRA STREISAND**'s latest duets album. Guests include Michael Bublé, Lionel Richie, Stevie Wonder, and John Legend.... **NICO & VINZ**, the Norwegian duo behind the globally inescapable "Am I Wrong," release *Black Star Elephant*.... Disco heads **THE JUAN MACLEAN** dance themselves clean on *In a Dream*.... **THE MADDEN BROTHERS**, a.k.a. the Artists Formerly Known as Good Charlotte, offer *Greetings From California*.


Iggy Azalea

SEPT. 19–20

If you heart **IGGY AZALEA**, **COLDPLAY**, **TAYLOR SWIFT**, **LORDE**, **ED SHEERAN**, and/or **NICKI MINAJ**, head to Las Vegas for the Hot 100 beast that is the iHeartRadio Music Festival.

MON SEPT. 22

Set your compasses to umlaut, metal fans: **MOTÖRHEAD**'s official cruise, Motörboat, sails from Miami with the immortal Lemmy at the helm, plus first mates **MEGADETH**, **TESTAMENT**, **ANTHRAX**, **ZAKK WYLDE**, and **HIGH ON FIRE**.

TUE SEPT. 23

Brit-rock breakouts **ALT-J** follow 2012's Mercury Prize-winning *An Awesome Wave* with the promise *This Is All Yours*.... Despite a recent Strokes reunion, **JULIAN CASABLANCAS** has chosen to fight *Tyranny* with his solo side band **THE VOIDZ**.... Nothing's *Too Bright* for chamber-pop iconoclast **PERFUME GENIUS**.... Some men walk; **LENNY KRAVITZ** says *Strut*.... Leave the Cougar in the rearview: **JOHN MELLENCAMP** is *Plain Spoken*.... Scrappy garage-rock hero **KING TUFF** casts a *Black Moon Spell*.... Elastic indie-poppers **THE DRUMS** are writing their own *Encyclopedia*.... Irish rockabilly vamp **IMELDA MAY** gets *Tribal*.

THU SEPT. 25

After a string of dates opening for Katy Perry, Nashville's rebel sweetheart **KACEY MUSGRAVES** takes the solo road through Oct. 26.

FRI SEPT. 26

The hills are alive with the sound of *wubba-wubs*: **SKRILLEX** sets out on headlining gigs from Miami to Vegas through Nov. 2, with several festivals thrown into the mix.

MON OCT. 27

TAYLOR SWIFT's ponytailed march toward world domination continues with her fully pop fifth album, *1989*—and its already record-smashing single, "Shake It Off."

SEPT. 26–28

Bands and bargain beer find sweet, yeasty harmony at Portland, Ore.'s Project Pabst festival, featuring **MODEST MOUSE**, **GZA**, **VIOLENT FEMMES**, and **SHABAZZ PALACES**.

Prince

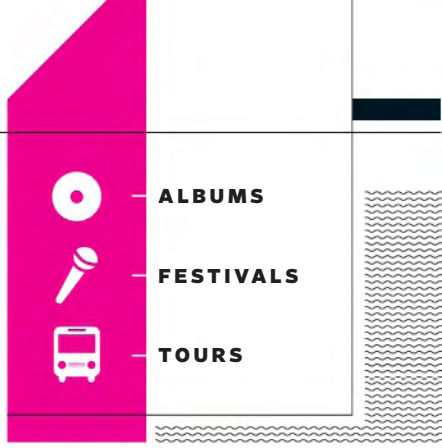
TUE SEPT. 30

His name is **PRINCE**, and he is so funky that he's putting out two albums on the same day: the solo *Art Official Age* and *PLECTRUM-ELECTRUM* with **3RDEYEGIRL**.... **BLAKE SHELTON** takes a break from TV stardom to work on *Bringing Back the Sunshine*.... Bite your pillow; R&B Casanova **JEREMIH** has plans for *Late Nights*.... My Chemical Romance frontman **GERARD WAY** steps out on his own as a *Hesitant Alien*.... Malibu songbird **COLBIE CAILLAT** has shiny hair and a *Gypsy Heart*.... Chanteuse **KAT EDMONDSON** turns her retro gaze on *The Big Picture*.

TUE SEPT. 23

Hold the pig's blood and pop the champagne: Maestro meets Mother Monster when **TONY BENNETT** and **LADY GAGA** go *Cheek to Cheek* on a collection of jazz standards from Cole Porter, Irving Berlin, Duke Ellington, and more. (PBS' *Great Performances* will also air *Tony Bennett & Lady Gaga: Cheek to Cheek LIVE!* on Oct. 24.)

AZALEA: CHARLES SYKES/AP IMAGES; LADY GAGA AND BENNETT: STEVEN KLEIN; PRINCE: ETHAN MILLER/GETTY IMAGES



OCTOBER

OCT. 3–5

Austin City Limits, once the Little Fest That Could, now rolls with the big boys: **OUTKAST**, **BECK**, **EMINEM**, **LANA DEL REY**, **PEARL JAM**, **CALVIN HARRIS**, and **IGGY AZALEA** are all on the roster. (Like Coachella, a similar lineup repeats the next weekend, Oct. 10 to 12, with adds including **LORDE**.)

TUE OCT. 7

Original Gold Dust Woman **STEVIE NICKS** pans for *24 Karat Gold* in her unreleased archives from the '60s to the '90s.... Actress-singer **TINASHE** enters the slinky-R&B age of *Aquarius*.... Who needs vowels when you've got friends? Electro enigma **SBTRKT**'s *Wonder Where We Land* features guests Jessie Ware, A$AP Ferg, and Vampire Weekend's Ezra Koenig.... **WEEZER** swear *Everything Will Be Alright in the End*, and wouldn't they know?... Big-voiced Brit **PALOMA FAITH** steps to the dance floor on *A Perfect Contradiction*.... Put a hat on it: **PHARRELL** takes the reins from LeBron to curate *NBA 2K15*, the latest all-star soundtrack for the best-selling basketball videogame.

TUE OCT. 14

Pop vixen **JESSIE J** calls herself a *Sweet Talker*.... Glorious weirdos **FOXYGEN** go all-in on psych-rock experiments and ellipses on ...*And Star Power*.... Seattle's **FENCES** borrow fellow Emerald City citizens Macklemore and Ryan Lewis for *Lesser Oceans*.... Where über-high-concept music videos go, albums must eventually follow: **OK GO** feed the *Hungry Ghosts* on their fourth disc.

WED OCT. 15

Wiggle-wiggle-wiggle on over to the nearest venue and let booty Ph.D. **JASON DERULO** talk dirty to you through Nov. 2.

THU OCT. 16

Def Jam, the label that launched everyone from the Beastie Boys and Public Enemy to LL Cool J and some guy named Kanye, celebrates 30 years at Brooklyn's Barclays Center. **RICK ROSS**, **2 CHAINZ**, **DMX**, **FABOLOUS**, **FOXY BROWN**, **METHOD MAN**, and more are confirmed; expect at least a few late superstar additions.

FALL TBA

There's no firm release date yet for the follow-up to **KENDRICK LAMAR**'s game-changing 2012 debut, *good kid, m.A.A.d. city*—but the 27-year-old rapper says he's already got 30 or 40 tracks recorded, and has spent time in the studio with Dr. Dre.

SWIFT: SARAH BARLOWE; LORDE: THEO WARGO/GETTY IMAGES; OK GO: ZEN SEKIZAWA; ROSS: BENNETT RAGLIN/GETTY IMAGES; LAMAR: TAYLOR HILL/GETTY IMAGES

ALBUMS
FESTIVALS
TOURS

TUE NOV. 18

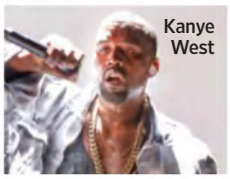
Brooklyn-bred indie idols **TV ON THE RADIO** return with *Seeds*, their first album since the 2011 death of bassist Gerard Smith. Early-listen tracks like the heavily rhythmic "Mercy" show a band still in full command of their sweeping, endlessly dynamic sound.

OCT. 18–19

Row your buccaneer boat to San Francisco's Treasure Island Music Festival (or be less pirate-y and take a shuttle bus) for performances by **OUTKAST**, **MASSIVE ATTACK**, **ZEDD**, **ALT-J**, **JANELLE MONÁE**, and dozens more.

***TUE* OCT. 21**

JESSIE WARE, the millennial Sade of the British dance scene, delivers *Tough Love*.... **ANNIE LENNOX** covers a clutch of classic 20th-century songs on *Nostalgia*.... **THURSTON MOORE** remains Sonic Youth-ful on *The Best Day*.... This **BUSH** still burns: '90s alt pinup Gavin Rossdale is a *Man on the Run*.... Miss "Fancy" **CHARLI XCX** brings more Boom Clap on *Sucker*.... **ROBYN**, **SUFJAN STEVENS**, **HOT CHIP**, **JOSÉ GONZÁLEZ**, and more honor a cult hero on the benefit disc *Master Mix: Red Hot + Arthur Russell*.


Kanye West

OCT. 24–26

What happens in Vegas, among other things: the Life Is Beautiful Festival, with **KANYE WEST**, **FOO FIGHTERS**, **THE WEEKND**, **ALT-J**, **TV ON THE RADIO**, and **JENNY LEWIS**.... Meanwhile, in San Bernardino, Calif., Knotfest blots out the sun with **SLIPKNOT**, **DANZIG**, **ANTHRAX**, and **FEAR FACTORY**.

***TUE* OCT. 28**

That New Girl likes old stuff: **SHE & HIM**'s Zooey Deschanel and M. Ward cover standards on *Classics*.... Is this tha end? **LIL WAYNE** says *Tha Carter V* will be his final album.... Producer **DILLON FRANCIS** believes *Money Sucks, Friends Rule*.

OCT. 31–NOV. 2

Get the full Voodoo Music + Arts Experience in New Orleans, minus the *American Horror*, with **FOO FIGHTERS**, **LAURYN HILL**, **ARCTIC MONKEYS**, and **OUTKAST**.

NOVEMBER

***TUE* NOV. 4**

Oh, beehive! **BETTE MIDLER**'s *It's the Girls* pays tribute to '60s girl groups.... Neo-soul singer **ESTELLE** swears it's *True Romance*.

***THU* NOV. 6**

Avant-R&B breakout **FKA TWIGS** brings her snake-hipped stage show Stateside through Dec. 3.

Alt-J

NOV. 7–9

Fun Fun Fun Fest kicks off off off in Austin with **YO LA TENGO**, **JUDAS PRIEST**, **ALT-J**, **MODEST MOUSE**, **NEUTRAL MILK HOTEL**, **NAS**, **2 CHAINZ**, and more.

***SAT* NOV. 8**

Ringmaster **TYLER, THE CREATOR** presents his third Camp Flog Gnaw Carnival in Los Angeles with **PHARRELL**, **RICK ROSS**, **EARL SWEATSHIRT**, **MAC MILLER**, and **ACTION BRONSON**. Don't worry, kids, there will also be games, food trucks, and prizes.

***SUN* NOV. 9**

Aussie rockers **TAME IMPALA** leave neo-psych tracks across America through Nov. 15.

***MON* NOV. 10**

They don't drive 55: Eight albums in, **FOO FIGHTERS** cruise *Sonic Highways*. (It's also the name of Dave Grohl's docuseries, bowing Oct. 17 on HBO.)

Riff Raff

NOV. 12–16

Sail the (literally) high seas for the Mad Decent Boat Party, departing Miami with dance maniacs **DIPLO**, **MAJOR LAZER**, **RIFF RAFF**, and **FLOSSTRADAMUS**.

***SAT* NOV. 15**

Karma chameleon Boy George comes and goes with **CULTURE CLUB** on a six-date run through Nov. 28.

***FALL* TBA**

Albums are slated but not yet confirmed from **KANYE WEST**, **U2**, **NICKI MINAJ**, **ONE DIRECTION**, **APHEX TWIN**, **KIESZA**, **T.I.**, **THE-DREAM**, **IDINA MENZEL**, and **SETH MacFARLANE**.

All dates subject to change

TV ON THE RADIO: STEPHEN BOOTH/CORBIS IMAGES; ALT-J: LAURA COULSON; RIFF RAFF: DAN MONICK; WEST: © DANIEL DESLOVER/CORBIS

Sam Smith, In The Lonely Hour

play your heart out

When music goes Google, all your music goes with you. Bring all your tracks, albums and playlists with you and introduce them to over 25 million more songs. Kick back and enjoy custom radio without rules. Then go ahead and listen anywhere, on any device – music is totally under your control.

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Movies

Jane Greer and Robert Mitchum

Oh, boy, here comes trouble

A CLASSIC WE LOVE

A Doozy of Dames and Double Crosses

Summer's almost over, and there's nothing left to get excited about at the cineplex. So stay home and enjoy Robert Mitchum in 1947's *Out of the Past*, one of the finest film noirs of all time. By Chris Nashawaty

BUILT LIKE A side of roast beef, with sleepy eyes and a cigarette constantly dangling from his lower lip, Robert Mitchum was the kind of tough guy who was tailor-made for film noir. And throughout the late '40s and early '50s, he appeared in his fair share of them: *Crossfire*, *The Big Steal*, *Macao*, *Angel Face*...the list goes on. Usually there was some overly complicated plot involving a double cross, our hero's need to clear his name before the end credits, and a girl. There was always a girl. But unlike Alan Ladd, Dana Andrews, or even Humphrey Bogart, Mitchum seemed like someone who could throw a punch—and more important, take one, too. Although he looked like he wanted nothing more than to indulge in a nice long siesta with a tumbler of

EVERETT COLLECTION

Scotch in his hand, behind those half-mast eyelids was a mind operating three steps ahead of anyone else.

The bespoke pairing between actor and genre wasn't always an obvious one. At the beginning of his career, Mitchum was typecast as cowboys and GIs. That all changed in 1947 with Jacques Tourneur's *Out of the Past* (NR, 1 hr., 37 mins.)—one of the greatest noirs ever made. Now available on a gorgeous new Blu-ray transfer from Warner Archive (warnerarchive.com), the film can finally be seen just as it looked in its initial release, cloaked in inky black shadows and hauntingly moody atmosphere. If you've never seen it, it's the perfect time to play catch-up now that we find ourselves in the flea-ridden dog days between the peak of summer tentpole season and the imminent arrival of fall's Oscar hopefuls.

Mitchum stars as Jeff Bailey, a world-weary former private eye who's gotten out of the snooping business to open a small-town filling station. But the past comes back to haunt him when a former client (a deliciously sinister Kirk Douglas) strong-arms Bailey back into his old life. "I wish it was nicer to see you," Mitchum cracks to one of Douglas' henchmen. The film mostly unspools through a series of flashbacks, and we slowly get to see how Bailey went from a hard-boiled gumshoe to someone who'd rather spend his last days anonymously pumping gas. The explanation is as obvious as it is inevitable. It was a woman. And not just any woman, but Jane Greer's Kathie Moffat—a mysterious beauty whose lipsticked smile promises oblivion. Or as Bailey puts it, she's like "a leaf that blows from one gutter to another."

Years earlier, Douglas' Whit Sterling had hired Bailey to head down to Acapulco to find Kathie, who'd shot Whit in the gut and then run off with $40,000 of his money. Not only did Bailey find her sipping Cuba libres south of the border, he fell for her. Hard. So hard that they decided to run off together and leave Whit high and dry. But now Whit has Kathie back. And he tells Bailey that he'll let bygones be bygones if he does one last job for him—something to do with Whit's double-dealing accountant who's trying to extort him. Bailey knows the whole thing's a frame-up to even the score. But against his better judgment, he takes the job. The look on Mitchum's face tells us that this is his way of atoning for his sins.

Like most great noirs, *Out of the Past* is teeming with hairpin twists, corruption, erotic obsession, and a creeping sense of postwar fatalism. What makes Tourneur's film hold up better than most (it was remade as 1984's *Against All Odds*) is Mitchum's unmatchable air of doomed macho grace and writer Daniel Mainwaring's snappy pulp dialogue. When the vise is tightening on Bailey and Kathie, she pleads, "Oh, Jeff, I don't want to die!" Mitchum's deadpan response is one for the ages: "Neither do I, baby. But if I have to, I'm gonna die last."

Better still is the film's most famous line, uttered when Bailey realizes that Kathie, the fatale-est of femmes, is even more cold-blooded than he'd ever imagined. She's gotten rid of everyone who can put the finger on her, and now it's Bailey's turn to play the patsy. But he never sweats. Mitchum just looks at her with those sleepy eyes and says, "You build my gallows high, baby." Spoken like a man who's already condemned. **A**

Jane Greer

EVERETT COLLECTION (2)

BEST OF THE FEST

THE TORONTO MUST LIST

It's September, which means Hollywood is heading north of the border to the Toronto International Film Festival (Sept. 4–14), where more than 300 movies look for audience love—and in some cases, a kick-start to their Oscar campaigns. EW will be there, honoring these stars and projects at our party on Sept. 6. —NICOLE SPERLING

STEVE CARELL IN BENNETT MILLER'S *FOXCATCHER*
Virtually unrecognizable under a prosthetic schnoz, the lovable comedic actor goes his darkest yet in this drama based on bizarre real-life events. Carell plays John du Pont, the multimillionaire who, in 1996, bankrolled the training of Olympian wrestling brothers Mark and Dave Schultz (played by Channing Tatum and Mark Ruffalo), to tragic ends. From *Moneyball*'s Bennett Miller (bottom right), the highly anticipated psychological thriller killed at Cannes and seems to have Oscar written all over it, especially for Carell's wild ride of a performance as an unhinged, deeply misguided mentor. *(Nov. 14)*

J.K. SIMMONS IN DAMIEN CHAZELLE'S *WHIPLASH*
In director Chazelle's (inset) breakthrough feature—already a smash at Sundance—the reliable character actor takes center stage as an intimidating, demanding conductor at a prestigious New York music academy who turns his menacing glare toward a new drum prodigy (Miles Teller). *(Oct. 10)*

OCTAVIA SPENCER IN *BLACK AND WHITE*
The much-in-demand actress stars as a grief-stricken grandma who fights Kevin Costner for custody of her biracial grandchild in this examination of race, directed by Mike Binder (*The Upside of Anger*). *(Date TBD)*

JAKE GYLLENHAAL IN *NIGHTCRAWLER*
Gyllenhaal dives deep into character as a sociopathic freelance videographer who scours L.A.'s nightscape for bloody tragedies. When life doesn't cooperate with his warped ambitions, he starts engineering scenarios to bank even more grisly footage. *(Oct. 31)*

ALSO PLAYING
Here are some of the other estimable folks who'll be at the festival presenting projects we're excited about.

Martin Scorsese and David Tedeschi's *The 50 Year Argument*

FOXCATCHER: SCOTT GARFIELD (2); MILLER: VENTURELLI/WIREIMAGE.COM; *WHIPLASH*: DANIEL MCFADDEN (2); *BLACK AND WHITE*: TRACY BENNETT; *NIGHTCRAWLER*: CHUCK ZLOTNICK; SCORSESE: ADRIANA M. BARRAZA/WENN.COM; TEDESCHI: RACHEL MURRAY/GETTY IMAGES

THE CAST OF *THIS IS WHERE I LEAVE YOU*
An impressive stable of actors (Jason Bateman, Adam Driver, Corey Stoll, Kathryn Hahn, Tina Fey, and Jane Fonda) play relatives who gather at the family home to mourn the death of their patriarch in an adaptation of Jonathan Tropper's best-selling 2009 novel. A week of sitting shivah opens old wounds for four bickering siblings (Bateman, Driver, Stoll, and Fey), who are each grappling with their own demons, while their oversharing, hypersexualized mother (Fonda, naturally) forces them to take stock of their lives. Tropper himself adapted his novel for director Shawn Levy (*Night at the Museum*). Early buzz suggests *Girls'* Driver steals the show as the wild youngest son. *(Sept. 19)*

ZHANG YIMOU'S *COMING HOME*
The masterful Chinese director (*Raise the Red Lantern*, *Hero*) reteams with his longtime muse Gong Li for this epic family drama set in the aftermath of the country's late-1960s/'70s Cultural Revolution. The film, which has already done crazy business at home and earned raves at Cannes, centers on a middle-school teacher (Gong) struggling with her husband's political arrest and reentry into society. *(Date TBD)*

JULIETTE BINOCHE IN *CLOUDS OF SILS MARIA*
The Oscar winner lends her singular talents to her fifth collaboration with director Olivier Assayas (*Summer Hours*). Here she takes on the meaty role of an aging actress who agrees to star in a new production of the play that launched her career two decades earlier—only now she's playing a supporting role, turning the spotlight over to an ingenue (Chloë Grace Moretz). *(Spring 2015)*

EDDIE REDMAYNE IN *THE THEORY OF EVERYTHING*
Last seen warbling for justice in *Les Misérables*, Redmayne strikes a decidedly different note in this British period drama, in which he plays a young Stephen Hawking. The film chronicles the famed theoretical physicist's steamy love affair with his first wife (Felicity Jones) in the 1960s and the beginning of his battle with Lou Gehrig's disease. *(Nov. 7)*

Jessica Chastain in *Miss Julie*

Timothy Spall in *Mr. Turner*

Mia Wasikowska in *Maps to the Stars*, *Madame Bovary*

Jon Stewart's *Rosewater*

Jean-Luc Godard's *Goodbye to Language 3D*

Reese Witherspoon in *Wild*

FEY AND FONDA: JESSICA MIGLIO; *COMING HOME*: BAI XIAOYAN; *THE THEORY OF EVERYTHING*: LIAM DANIEL; CHASTAIN: JOSEPH KERLAKIAN/STARTRAKSPHOTO.COM; SPALL: IAN LANGSDON/POOL/GETTY IMAGES; WASIKOWSKA: PASCAL LE SEGRETAIN/WIREIMAGE.COM; STEWART: LAURA CAVANAUGH/GETTY IMAGES; GODARD: MIGUEL MEDINA/AFP/GETTY IMAGES; WITHERSPOON: GREGG DEGUIRE/WIREIMAGE.COM

Starred Up

STARRING *Jack O'Connell, Ben Mendelsohn, Rupert Friend*
DIRECTED BY *David Mackenzie*
NR, 1 HR., 42 MINS.
By Chris Nashawaty

It took a good half hour for my ears to acclimate to the indecipherable accents and rapid-fire bursts of convict slang in David Mackenzie's harrowing new prison drama *Starred Up*. But it's a case where patience pays off, thanks to a ferociously intense performance from Jack O'Connell. The actor, from the U.K. TV series *Skins*, plays Eric Love, an ironically named 19-year-old powder keg with the psychotic swagger of a crazed rottweiler. The movie's title refers to juvenile offenders who are so dangerous that they're moved up to adult incarceration. And as the film opens, we see Eric being processed, strip-searched, and then led into the high-risk bowels of his new hell. Mackenzie (*Young Adam*) shot the movie in a Belfast prison, a place so authentically bleak there might as well be a sign over the entrance that reads "Abandon all hope, ye who enter here."

Eric's no stranger to life behind bars. His mother died when he was just a kid, and his father (Ben Mendelsohn) has been an inmate for most of his life in the facility Eric now calls home. The rotten apple doesn't fall very far from the tree. Needless to say, the family reunion isn't all finger-painting and hugs. Mendelsohn, an Australian actor who's delivered a run of excellent supporting turns in *Killing Them Softly*, *The Place Beyond the Pines*, and *Animal Kingdom*, is riveting as a career thug beyond rehabilitation. You can see the torment etched on his face when he can't help his son out of a scrape and the betrayal he feels when Eric starts to form alliances that don't include him.

To be honest, though, Eric doesn't need much of anyone's help. He already seems to know all the tricks of prison life: how to defend himself with his bruised knuckles, how to fashion a shiv out of a disposable razor and toothbrush, and how to oil down his body to make himself harder for the guards to restrain. After dishing out a string of brutal beatdowns on his cell block, Eric is enrolled in a therapy group run by *Homeland*'s Rupert Friend. And it's here that the film feels a bit too familiar and superficial. It could have burrowed deeper into Eric's past and offered more layers to his rage. Still, O'Connell gives the movie everything he's got. He's explosive and feral, and you can see why Angelina Jolie picked him to play the lead in her upcoming film *Unbroken*. Like Eric Bana's menacingly raw breakout in 2000's *Chopper* or Tom Hardy's in 2008's *Bronson*, O'Connell bristles with terrifying hair-trigger unpredictability. Watching him, you feel like you're witnessing the arrival of a new movie star. *(Also on iTunes and VOD)* **B**

Jack O'Connell and Rupert Friend

JACK O'CONNELL GIVES THE MOVIE EVERYTHING HE'S GOT. HE'S EXPLOSIVE AND FERAL, AND YOU CAN SEE WHY ANGELINA JOLIE PICKED HIM TO PLAY THE LEAD IN HER UPCOMING FILM *UNBROKEN*.

IF I STAY: DOANE GREGORY

CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

		EW	IMDb	METACRITIC	ROTTEN TOMATOES	AVG.
1	BOYHOOD	A	88	100	99	96
2	GUARDIANS OF THE GALAXY	A–	86	76	92	85
3	LOVE IS STRANGE	A	65	84	96	82
4	FRANK	A–	74	75	91	80
5	THE TRIP TO ITALY	A–	77	77	85	80
6	SIN CITY: A DAME TO KILL FOR	C+	72	45	44	54
7	IF I STAY ↑	C–	72	46	41	53
8	THE EXPENDABLES 3	B	63	35	34	44
9	TEENAGE MUTANT NINJA TURTLES	C+	64	34	20	39
10	LET'S BE COPS	F	68	29	15	37

RICHARD ATTENBOROUGH
1923–2014

When *Gandhi* Met *E.T.*

Richard Attenborough was a respected actor and Oscar-winning director who turned an initial rivalry with Steven Spielberg into an enduring friendship. —ANTHONY BREZNICAN

Steven Spielberg and Richard Attenborough in 1993

THERE SHOULD HAVE been bad blood between Richard Attenborough and Steven Spielberg. Since 1982, movie lovers have been fighting a grudge match over the filmmakers' two landmarks—Attenborough's *Gandhi* and Spielberg's *E.T. The Extra-Terrestrial*—which were locked in a rivalry at the 55th Academy Awards. The biographical drama about the nonviolent Indian leader Mohandas Gandhi won eight Oscars, beating *E.T.* (which won four) for Best Picture, Director, and Screenplay.

Attenborough was the first to extend his hand during their Oscar battle. On the night of his upset at the Directors Guild of America awards, the British filmmaker walked over to his younger colleague before going on stage. "This isn't right; this should be yours," he said. Humble to the core, in 2008 he called *E.T.* "an infinitely more creative and fundamental piece of cinema." And when he died on Aug. 24 at age 90, one of the first to pay tribute was Spielberg. "Dickie Attenborough was passionate about everything in his life—family, friends, country, and career," Spielberg said in a statement. *Gandhi*, he added, was "a gift to the world."

Attenborough began his career as an actor, with a role in the 1942 war drama *In Which We Serve*, followed by acclaimed performances in films such as 1947's *Brighton Rock* and 1963's *The Great Escape* (see sidebar). He later shifted to directing and gained recognition for 1985's *A Chorus Line* and 1992's *Chaplin*. He returned to acting in 1993, accepting a role in a project by his former competitor that would again redefine cinematic storytelling: *Jurassic Park*. (It was, coincidentally, the same year that *Schindler's List* finally earned Spielberg his first Best Director and Picture awards.) In *Jurassic* (and its 1997 sequel, *The Lost World*), Attenborough played John Hammond, the charismatic billionaire whose deep pockets help resurrect an extinct species. "He was the perfect ringmaster to bring the dinosaurs back to life," Spielberg said in his statement. "He was a dear friend and I am standing in an endless line of those who completely adored him." So let the Oscar obsessives argue whether *Gandhi* or *E.T.* should have won. The two filmmakers were content to bury the hatchet—but not before using it to dig up some spectacular dinosaurs.

FIVE RICHARD ATTENBOROUGH MUST-SEES

BRIGHTON ROCK
1947
Attenborough gave his best early performance in this film based on Graham Greene's novel. As the hair-trigger gang leader Pinkie Brown, he's a sadist who rules the horse track like a ferocious fireplug.

THE GREAT ESCAPE
1963
The film made Steve McQueen a macho motorcycle-jumping star. But Lord Richard's RAF officer is the brains behind the prison-camp breakout. A master class in how to do a lot with a little.

10 RILLINGTON PLACE
1971
As '40s British serial killer John Christie, the actor conveyed mild-mannered menace behind his spectacles and soft-spoken gentility. The perfect English murderer—practically polite in his pathology.

GANDHI
1982
His greatest triumph behind the camera, Attenborough's epic and emotionally stirring biopic of the pacifist Indian leader (Ben Kingsley) won Best Picture and Director, his first (and only) Oscars.

JURASSIC PARK
1993
With a mischievous, elfin twinkle in his eye, he made the delusional billionaire John Hammond almost sympathetic. Almost. In his hands, even the most colorful villains possessed shades of gray. —*Chris Nashawaty*

SPIELBERG AND ATTENBOROUGH: ALEX BAILEY/SYGMA/CORBIS; *BRIGHTON ROCK*: MARY EVANS/RONALD GRANT/EVERETT COLLECTION; *THE GREAT ESCAPE*: EVERETT COLLECTION; *10 RILLINGTON PLACE*: COLUMBIA/KOBAL COLLECTION; *GANDHI*: COLUMBIA/EVERETT COLLECTION; *JURASSIC PARK*: MURRAY CLOSE

BINGE!

John Cassavetes

THE RENEGADE

He was the undisputed heavyweight champion of independent cinema. John Cassavetes earned that title not simply because he worked on the cheap, shooting in his house, casting his family, and snubbing Hollywood conventions, but because of the fierce, cantankerous, unhinged energy with which he did it. Watching his movies is a thrilling, discomforting experience. We delve so deeply into his characters' private lives that we often need to turn away when they make eye contact with us. In 11 feature films as a writer-director, Cassavetes created people—fragile, flawed, achingly human—who are all searching for a connection in their crazy world. "Film is an investigation of life," he said. "What problems do you have that I might have? What part of life are we both interested in knowing more about?"

Thirty years ago, his glorious final masterpiece, **Love Streams**, came out in theaters. Now newly restored in a triumphant, about-time Criterion Blu-ray edition, the film is the ideal capper to a binge of his work. (More accessible than some of his earlier movies, it's also a good entry point for the uninitiated.) Cassavetes, a lifelong smoker and drinker, was told by doctors when he started shooting *Love Streams* that he had only six months to live. So he rewrote the script as a wistful final expression—vital as ever but limned with a sharp layer of melancholy. "Love," says one character, "is a stream. It's continuous, it doesn't stop." "No," says another, "it does stop." (The filmmaker went on to live another five years before succumbing to cirrhosis of the liver in 1989 at age 59. Though he left this world without winning an Oscar, he worked so far outside the mainstream that the seven nominations he and his films earned are a testament to his achievements.)

Love Streams, starring the director and his wife, Gena Rowlands, as unraveling siblings, cemented his maturation from an angry young guy into an endearingly grumpy, soulful old man. Gone are his handheld-camera and improv-around-the-clock schematics, but still present are the danger, humor, and exposed nerves. He ends the film with a nod to the magical in a scene involving a dog transforming into a man—a moment that seems positively loopy in Cassavetes' universe, but really, no more absurd than life itself.

John Cassavetes and Gena Rowlands

ESSENTIAL CASSAVETES

BEFORE YOU DIVE INTO *LOVE STREAMS*, TREAT YOURSELF TO THESE EIGHT MUST-SEES

SHADOWS **(1959)**
Born out of acting-class improvisations and shot for next to nothing on the streets of NYC, *Shadows* was his first daring expression of the low-budget, high-emotion ethos that would become his signature.
A H I

FACES **(1968)**
His stark, surprisingly funny study of a loveless couple scored three Oscar nominations, including for supporting players Seymour Cassel and Lynn Carlin, who had been Robert Altman's secretary.
A H I

HUSBANDS **(1970)**
"I love men," Cassavetes said of his self-consciously chauvinist, semi-improvised story of three married guys (Peter Falk, Ben Gazzara, and himself) in free fall after their friend (David Rowlands) dies. "We're so stupid."
A I

MINNIE AND MOSKOWITZ **(1971)**
Rowlands and Cassel star as misfit lovers in Cassavetes' sweetest film—or as sweet as it can be with the director playing an abusive ex who smacks Rowlands to the ground.
A H I N

A WOMAN UNDER THE INFLUENCE **(1974)**
Cassavetes and Rowlands got Oscar nominations for this emotional fireball of a drama about a housewife descending into madness. Their most red-hot electric collaboration.
A H I

CASSAVETES AND ROWLANDS: KEITH BEATY/TORONTO *STAR* VIA GETTY IMAGES; *SHADOWS*: LION INTERNATIONAL/PHOTOFEST; *FACES, HUSBANDS, MINNIE AND MOSKOWITZ*: EVERETT COLLECTION (3); *A WOMAN UNDER THE INFLUENCE*: FACES INTERNATIONAL/PHOTOFEST

A NEW CRITERION EDITION OF 1984'S BRILLIANT *LOVE STREAMS* IS THE PERFECT EXCUSE TO MARATHON THROUGH THE LIVE-WIRE WORLD OF THE ORIGINAL INDIE REBEL. **By Joe McGovern**

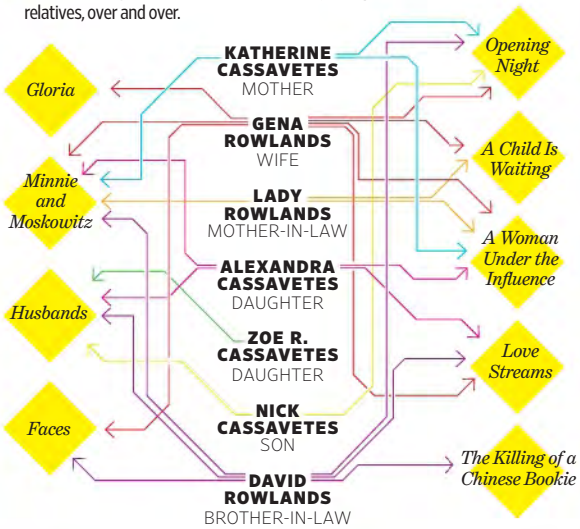
"When I bought my house, I owed $50,000; and now, 30 years later, I still owe $50,000. What does that tell you about my career?!" —John Cassavetes in 1987

ACTING CAREER

"I loathe the simplicity of Hollywood movies," said Cassavetes, who viewed working for the studios as akin to selling one's soul to the devil. But he took acting jobs to finance his own films, and ironically, his most famous performance is as an actor who impregnates his wife with Satan's seed in ***Rosemary's Baby.*** He also played a small-time hood in 1967's *The Dirty Dozen*, appeared opposite his good friend Peter Falk in Elaine May's *Mikey & Nicky* (1976), and literally exploded from the inside out in the finale of Brian De Palma's *The Fury* (1978).

THE FAMILY BUSINESS

Cassavetes kept costs down on his movies by hiring his relatives, over and over.



GENA ROWLANDS

Few filmmakers have ever written as many complex roles for women. Cassavetes created seven blistering characters for the indomitable Rowlands, his co-conspirator, muse, and wife. From her beguiling close-up in the beginning of *Faces* to the scene of her pulling into a driveway in a taxicab full of barnyard animals in *Love Streams*, the actress tapped every last reserve of strength and vulnerability.

OSCAR NOMINATIONS

- SUPPORTING ACTOR: JOHN CASSAVETES ***The Dirty Dozen* (1967)**
- SUPPORTING ACTOR: SEYMOUR CASSEL, SUPPORTING ACTRESS: LYNN CARLIN, SCREENPLAY: JOHN CASSAVETES ***Faces* (1968)**
- ACTRESS: GENA ROWLANDS, DIRECTOR: JOHN CASSAVETES ***A Woman Under the Influence* (1974)**
- ACTRESS: GENA ROWLANDS ***Gloria* (1980)**

PEOPLE HE INFLUENCED

KEY A = Amazon Instant Video H = Hulu I = iTunes N = Netflix streaming

THE KILLING OF A CHINESE BOOKIE (1976)

The director's loose, shaggy attempt at a gangster movie was a flop with audiences, but Gazzara is terrific as a strip-club owner saddled with debts and at odds with the Mob.

A H I

OPENING NIGHT (1977)

Rowlands walks the tightrope again, this time as a Broadway actress confronting her demons of age and alcoholism. In one lengthy, bravura sequence, she performs in a play while fall-down drunk.

A H I

GLORIA (1980)

Rowlands earned her second Oscar nomination as a Mob moll protecting an orphan boy. It inspired Luc Besson's *The Professional*, *Julia* with Tilda Swinton, and the woeful *Gloria* remake starring Sharon Stone.

A I

"NOW THE BIG QUESTION IS, 'CAN A PICTURE MAKE A HUNDRED MILLION?' WHO THE HELL CARES? IF YOU'RE THINKING THAT WAY, YOU'RE NOT MAKING FILMS, YOU'RE MAKING MONEY. IF THAT'S WHAT IT'S COME TO, LET THE AUDIENCE LOOK AT PICTURES OF MONEY. PUT MONEY UP ON THE SCREEN AND RAPE IT, SHOOT IT."
—JOHN CASSAVETES

CASSAVETES (TOP), ROWLANDS: BETTMANN/CORBIS (2); *ROSEMARY'S BABY*, CASSAVETES (BOTTOM), *THE KILLING OF A CHINESE BOOKIE*, *OPENING NIGHT*: EVERETT COLLECTION (4); OSCAR STATUETTE: ALBERT WATSON/OSCAR ® STATUETTE © AMPAS ®; *GLORIA*: COLUMBIA PICTURES/PHOTOFEST

Jordan Rountree, Adam Brody, Carrie MacLemore, and Adriano Giannini on *The Cosmopolitans*

AMAZON

Amazon's New Test Pilots Take Flight

The streaming site enters its third pilot season with three comedies, two dramas, and one all-important stakeholder: you. By Melissa Maerz

NOT SO LONG AGO, reality TV promised us that anyone could be a famous singer, or chef, or alligator wrestler, or Amish craftsman. Now it's not enough to be onscreen talent. We want to be development execs, too. And we have that chance with Amazon presenting its third round of pilots, which can be found on Amazon Instant Video. Viewers can watch, rate, and review the five new shows, and their feedback will help the streaming site decide which pilots to pick up as original series. (Last time around it ordered six series, including Chris Carter's *The After* and Jill Soloway's *Transparent*.) Here's our guide to what to watch and what to skip—because, as a busy exec, you need a lowly assistant to do the dirty work.

THE COSMOPOLITANS

CREATOR Whit Stillman (*Damsels in Distress*)

PREMISE Young American expats (Adam Brody, Chloë Sevigny) look for love in Paris.

PROSPECTS This is the best of the bunch, especially if you're partial to laughing at (or with) rich kids who have way too much time to ponder what's on their prep-school-educated minds. It's funny, and tender, and brimming with sharply observed conversations that cement Stillman's rep as "the WASPy Woody Allen." He really understands the loneliness of expat life—he lived in Paris for years—and it can't be a coincidence that he cast Dree Hemingway, whose great-grandfather once roamed the same streets. It's a preppy twist on *A Moveable Feast*. **A**

RED OAKS

CREATOR David Gordon Green (*Pineapple Express*)

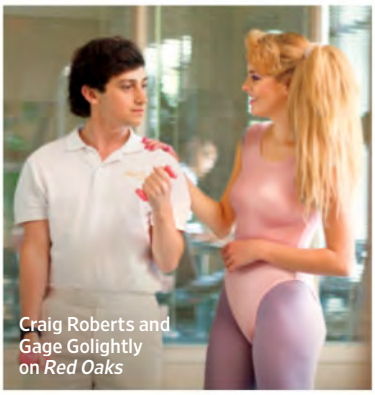
PREMISE It's 1985, and college kid David (Craig Roberts) has taken a summer job as a tennis instructor at a New Jersey country club.

PROSPECTS If voting is dominated by (a) adults who appreciate '80s coming-of-age movies ironically and (b) teens who appreciate breasts unironically, then this comedy should survive. Everything about it is retro: the characters (one's a dead ringer for *Dazed and Confused*-era Matthew McConaughey), the pop culture debates that David's friends wage, the gratuitous nudity. The amusing Ennis Esmer is the best thing here, as David's sleazy co-worker Nash. But it's sometimes hard to tell if *Red Oaks* is a clever dissection of old, reactionary sex comedies, or if it's just a reactionary sex comedy itself. **B+**

REALLY

CREATOR Jay Chandrasekhar (*Super Troopers*)

Jay Chandrasekhar and Sarah Chalke on *Really*



Craig Roberts and Gage Golightly on *Red Oaks*

Dana Delany and Ron Perlman on *Hand of God*

PREMISE Four Chicago couples try to "grasp on to their dwindling youth."

PROSPECTS Depends on voters' tolerance for jokes about sorting the recycling. To be fair, many viewers will relate to the likable main couple, played by Sarah Chalke and Chandrasekhar. They're undersexed, overworked parents who attend dinner parties where they complain about "glamping" and reality TV. But the references are dated—they gripe about an *America's Next Top Model* knockoff—and the biggest problem with their relationship is also the problem with the show: There's nothing unexpected about it. **B–**

HYSTERIA

CREATOR Shaun Cassidy (*Blue Bloods*)

PREMISE When a teen gets afflicted with involuntary tics, other girls on her dance team come down with similar symptoms.

PROSPECTS Inspired by a real case, the story is already rife with intrigue: Is the illness psychosomatic? Does it tell us anything about the way teenage girls "feel" each other's pain? But with Mena Suvari playing Logan, a neurologist with a "tragic past"—her childhood best friend was murdered—the plot flirts with ridiculousness. Are the girls' tics tied to the murder? Maybe. But was Logan's friend's body really found in a tree that happens to be *directly outside the hospital*? (Cue Suvari gazing out the window at it, all crazy-eyed.) Isn't the genuine mystery of the real-life illness enough? **C**

Hysteria's Mena Suvari

HAND OF GOD

CREATOR Marc Forster (*World War Z*)

PREMISE A corrupt judge (Ron Perlman) suffers a mental breakdown, which makes him believe that God is sending him messages. He relies on these "visions" to guide his vigilante hunt for the rapist who destroyed his family.

PROSPECTS With so many bleak antihero dramas on TV, it's hard to dredge up excitement for another one that's focused on a hard-living, call-girl-loving patriarch who's navigating the criminal underworld alongside his Lady Macbeth (Dana Delany plays his wife). The spiritual twist is somewhat novel, and the acting is strong, but the emotional blows feel cheaply sensationalistic. By the time the cops forced a rape suspect to pull down his pants so that the poor victim could identify his genitals, I was hearing voices myself—and they were saying, "Turn this off." **C+**

REALLY, RED OAKS: AMAZON (2); *HAND OF GOD*: PHOTO BY KAREN BALLARD/AMAZON; *HYSTERIA*: FELICIA GRAHAM/NBC

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LINEUP SUBJECT TO CHANGE

Chris Geere and Aya Cash

They're the Opposite Of *The Worst*

Chris Geere, 33, and Aya Cash, 32—the stars of FX's surprisingly charming friends-with-benefits raunch-com *You're the Worst*—regale EW with tales of pasties, threesomes, and in-law viewing parties. —STEPHAN LEE

Jimmy and Gretchen are so commitment-phobic and generally awful. (Jimmy hates everything; Gretchen once faked a brain tumor to score Spice Girls tickets.) Yet they're weirdly lovable at the same time—how do you pull off that balance?

Chris Geere The dialogue is so much fun that I knew I could rant away and people would be on my side. The problem I felt was, every time Jimmy would reveal a bit more of his feelings toward Gretchen, I had to constantly question whether it was too soon. These two are going to take *forever* to say "I love you," so I didn't want to become too soft too soon.

Aya Cash We'd be so comfortable in a scene, and Chris' sweetness would come out, and they'd say, "No, no, no, you guys have to be fighting this!" But in terms of likability, my business is to be true to the character. I trust the writing enough.

Geere I'm equally interested in the people who *don't* like us. So many responses so far, especially on social media, have been "These characters *are* me!" Part of me is thinking, "*Really*?!"

The sex on this series pushes the boundaries, even for basic cable. What was filming the first nude scene like?

Cash Chris and I had decided to do shots of tequila beforehand, but we were so comfortable we completely forgot to drink. We're both married and [we] respect each other and each other's partners, so it was sort of not awkward. The most shockingly awkward thing was taking off all my clothes and nobody looking. [*Laughs*] It usually gets a good reaction!

Geere Oh, they were looking.

Cash You're wearing ridiculous things. I had pasties and a vagina sticker. I'd write little messages to Chris on the stickers, or draw fake pubic hair. You make it light while also doing your job.

When you know there's a particularly raunchy scene coming up, do you give your spouses a heads-up?

Geere The first rule is you *don't* explain the scenes ahead of time. You let them see it and afterwards hope their response is good.

Cash I have the *exact* opposite thing with my spouse. My husband was like, "You did *not* explain it—if I'd had warning, I wouldn't have freaked out!"

Geere I had to watch episode 1 with my in-laws.

How did that happen?

Geere Because I'd already seen [the pilot] a few times, I knew exactly the moment I needed to pause it and fast-forward, but I got the pause mark wrong and they saw a little bit of what they shouldn't have seen. Seeing their faces was a *treat*!

What are your favorite scenes?

Geere In terms of my enjoyment, I don't think I can rule out the threesome. *It was brilliant*. I had two girls on the bed—both really attractive. It was something that I had never done before, and it was such a laugh.

Cash Everyone turned into a frat boy that night. I was ready to kill everyone. [*Laughs*]

Geere When you're playing characters who are this f---ed up, you're given a little bit of gold, and that night was awesome. From an acting point of view, every reaction you see from me is 100 percent genuine. Let me just say that.

Cash I'm acting in that scene. Really f---ing hard.

You're the Worst

GEERE AND CASH: CHRISTOPHER PATEY/GETTY IMAGES; *YOU'RE THE WORST*: BYRON COHEN/FX

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS*

By Ray Rahman

MUST WATCH OF THE WEEK

Utopia

SUNDAY, SEPT. 7 | 8–10PM | FOX

SERIES DEBUT The ambitious reality show drops 15 strangers onto a deserted tract of land to live for a year, armed with few resources (some cash, chickens) and the task of building a new society. If they can't cut it, they're voted off the island—er, farm—by viewers *and* one another. "It's a human soap opera about real people and the victories, failures, and successes in creating a new culture," says exec producer Conrad Green. The cast includes a gun-toting security programmer, an evangelist pastor, a moonshiner, and a behavioral specialist with a secret: She's pregnant. Scant contact with the outside world and no cash prize mean these idealists have little to gain—and series creator John de Mol knows it. "This is the purest form of reality I've ever produced," he says. "What you see is what you get. No assignments, no games, no duels." *—Nina Terrero*

MONDAY SEPTEMBER 1

Dylan Everett

9–11PM
The Unauthorized Saved by the Bell Story
Lifetime

Making a movie about both real people and the fake characters they played can be tricky—just ask Dylan Everett. For his roles as the actual Mark-Paul Gosselaar and the fictional Zack Morris, Everett had a lot of research to do because, believe it or not, he had never even seen the original series before. (Give him a break—he's Canadian.) "It was always one of those shows people compared things to, so I was aware of it," the actor says. So how did he manage to balance playing both characters? He didn't. "I really wanted to show Mark-Paul struggling with his identity." *—Jake Perlman*

9–11PM
Houdini
History

MINISERIES DEBUT The cool costumes of this escape-artist tale can't cover up an aimless narrative filled with *Dewey Cox*-worthy biopic tropes. As long-suffering wife Bess, *House of Cards*' Kristen Connolly steals the show, while star Adrien Brody is left with cheese-noir narration. ("The one thing I can't seem to escape from...is *me*.") The second half (Tuesday, 9 p.m.) finds Houdini working as a spy, meeting the kaiser, and jumping over London rooftops to infiltrate the German embassy... only to get trapped in a safe...on his wedding anniversary! History? Possibly. Trash? Definitely. Fun? Pretty. **B** *—Darren Franich*

Adrien Brody

UTOPIA: CHRISTOPHER FRAGAPANE/FOX (15); *THE UNAUTHORIZED SAVED BY THE BELL STORY*: SERGEI BACHLAKOV/LIFETIME; *HOUDINI*: COLIN HUTTON/A&E NETWORKS

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

TUESDAY SEPTEMBER 2

Justin Flom, Shimshi, Gregory Wilson, and Angela Funovits

10–11PM
Wizard Wars
Syfy
Alas, there are no Hogwarts grads on Syfy's latest, but the competition does crib elements from other series. *Wars*' contestants, up-and-coming magicians, must create tricks with preassigned props à la *Chopped*. They're then pitted against masters (sorry, *wizards*) in the field, just like on *Iron Chef*, and judged by a panel of experts, much like on... everything. When the focus is on the magic, *Wars* can be spellbinding—when it's not, irksome questions arise. (How long do they *really* get to design these elaborate tricks?) Unfortunately, no one pulls the answers out of a hat. **B** —*Hillary Busis*

6:30–7PM
World News With David Muir
ABC
Muir replaces Diane Sawyer. Somewhere, Ron Burgundy weeps.

SEASON FINALE
10:30–11PM
Drunk History
Comedy Central
Featuring Alia Shawkat as Frances Cleveland, Courteney Cox as Edith Wilson, and Casey Wilson as Dolley Madison. What's the plural of *FLOTUS*?

Season Finale

9–10PM
Royal Pains
USA
Khloé Kardashian and Scott Disick guest as themselves, so the series will need to take some time off to recover.

WEDNESDAY SEPTEMBER 3

Paul Scheer, Mark Duplass, and Nick Kroll

10–10:30PM
The League
FXX

SEASON PREMIERE

Fantasy football's most entertainingly unpleasant competitors return to discover there are worse things than coming in at the bottom of the league (well, maybe). We'll elaborate no further except to say that this sixth-season premiere features the line "We've got to get that draft board out of the coffin." Elsewhere, Kevin (Stephen Rannazzisi) defies the laws of space and time by feeling even more emasculated than usual by wife and reigning champ Jenny (Katie Aselton), while Taco (Jon Lajoie) invites Pete (Mark Duplass) and Ruxin (Nick Kroll) to join him for a round of "street golf." Yeah, it's exactly what you think it is. **B+** —*Clark Collis*

THURSDAY SEPTEMBER 4

Gerald "Slink" Johnson

11–11:30PM
Black Jesus
Adult Swim
"Miracles be happening in your face all the time!" Jesus (Gerald "Slink" Johnson) says on this Compton-set sitcom from *Boondocks* creator Aaron McGruder. As offended as some may be, the show's stoner-friendly humor is innocuous, and tonight's episode has a solid (and timely) message. "I can't believe the police came to this neighborhood and actually *helped* us," says one of Jesus' pals. Amen. **B**

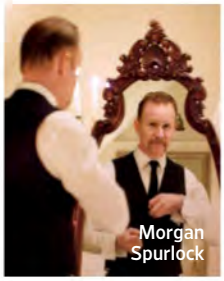
8:30–11:30PM
Sunday Night Football
NBC
SNF kicks off the season with the Packers against the Super Bowl-winning Seahawks...on a Thursday. Football is complicated!

9–10PM
Dating Naked
VH1
Tonight's nudes include a Philly radio host and an L.A. native. When asked how the date went, they said it was all a blur.

9–10:30PM
Project Runway
Lifetime
The contestants have to use fancy jewelry pieces for inspiration. Do Ring Pops count? Asking for a friend...

10–11PM
The Honourable Woman
SundanceTV
Nessa gets involved with a "compromised telecommunications initiative." Ugh, I hate calling the cable company too!

11–11:30PM
7 Deadly Sins
Showtime
A porn star with a life-threatening 36O cup size leads the "Pride" episode of Morgan Spurlock's unsettling, absorbing, *Tales From the Crypt*-ish docu-series. Also featured: an obsessive female bodybuilder (whom we see in her birthday suit) and a cryonics lab that'll deep-freeze you for $200,000. *Sins* offers an informative, uncondescending glimpse at single-minded desire. **B+** —*Jason Clark*


Morgan Spurlock

FRIDAY SEPTEMBER 5

8–9PM
Stand Up to Cancer (SU2C)
ABC, CBS, Fox, NBC
For those looking to do good without dumping a bucket of ice over their head, there's the SU2C telethon. The prime-time event will be simulcast live across 31 channels, Hulu, and Yahoo, with appearances and performances by Will Ferrell, Jennifer Aniston, Jon Hamm, the Who, Ariana Grande, and more. "The focus this year is on survivorship," cofounder and digital-lounge host Katie Couric says of the telethon, adding that patients in remission thanks to SU2C treatments will be sharing their success stories. "In a funny way, I'm starstruck at these events," Couric adds, "but on the other hand I feel like we're all in this together." —*Carolyn Todd*

Katie Couric

WIZARD WARS: DALE BERMAN/SYFY; KARDASHIAN: ASTRID STAWIARZ/GETTY IMAGES; *THE LEAGUE*: JENNIFER CLASEN/FXX; *BLACK JESUS*: ADULT SWIM; *7 DEADLY SINS*: SHOWTIME; COURIC: GILBERT CARRASQUILLO/FILMMAGIC.COM

SATURDAY SEPTEMBER 6

Filmmaker Anna Martemucci

11PM–MIDNIGHT
The Chair
Starz

SERIES DEBUT Cinephiles, take note of this gripping *Project Greenlight* follow-up about two competing filmmakers—one a writer looking to direct, the other a YouTube sensation—creating their own features with help from producers Zachary Quinto and Chris Moore. The catch? They have to use the same original screenplay (a coming-of-age teen dramedy)...and shoot the whole thing in Pittsburgh. There's a $250,000 prize at stake for the winner, but the show's best tension comes from the awesome/awful self-awareness that plagues the directors as they attempt to make a film while being very much filmed themselves. Talk about drama. **A–** *—Jake Perlman*

SUNDAY SEPTEMBER 7

10–11PM
The Strain
FX
Eph loses something near and dear to him. Damn it, it took him *years* to find a wig that nice!

SEASON FINALE
10–11PM
The Leftovers
HBO
The season ends in shocking fashion when the disappeared 2 percent suddenly all return at once. "Oh, hey, guys," they say. "Real long line at Whole Foods. What's up?"

Psych Out

10–11PM
Masters of Sex
Showtime
Virginia borrows from a patient file to get psychiatric help. I *knew* everyone on this show was faking it.

Steve Buscemi

9–10PM
Boardwalk Empire
HBO

SEASON PREMIERE Even with the addition of a nifty nemesis (Jeffrey Wright), the usually stunningly crafted Prohibition drama's previous season fizzled like a dud firework. But the final season is primed to reverse that trend. The action has leaped to Depression-saddled 1931, as Nucky (Steve Buscemi) and Sally (Patricia Arquette) try to drum up rum alliances in Cuba; Chalky (Michael Kenneth Williams) does time in an unsteady chain gang; and Lucky (Vincent Piazza) moseys up the Mafia chain. (Yes, it's a prerequisite that everyone's name end with a *y*.) Forgoing its recent dip into somnambulism, *Empire* is (literally) all guns blazing again. **B+** *—Jason Clark*

THE CHAIR: CHAIR ONE PRODUCTIONS; *MASTERS OF SEX*: FRANK W. OCKENFELS 3/SHOWTIME; *BOARDWALK EMPIRE*: MACALL B. POLAY/HBO

Music

Ariana Grande

My Everything
POP (REPUBLIC)
By Adam Markovitz

PLENTY OF people can sing: *American Idol* runners-up, your cousin in the school choir, Vanessa Hudgens (disputably). Ariana Grande, on the other hand, can *sing*. When the 21-year-old is in the zone—eyes closed, head tipped back by the weight of her Samsonian ponytail—her precision is uncanny, her lows lush and her highs vibrant enough to inspire whispers among people who care (gays, music critics, gay music critics like yours truly) that she might just be "the new Mariah Carey," as though that name could be reassigned, Dalai Lama-style. Suffice it to say, the girl has talent.

Taste is another story. Like Carey, Grande sometimes seems worried that her skill will distract from more important things: how sparkly her lipstick is, say, or how cute she looks shooting missiles from her boobs in the video for the EDM rave-inducer "Break Free." For her second album, *My Everything*, Grande has picked a set of songs so lyrically bland, sonically inoffensive, and artistically empty that they produce a zero-impact experience—musical vanilla fro-yo poured directly into your ears. It's by no means painful; there are even moments of fun, including the thigh-high-boot swagger of summer smashes "Problem" and "Bang Bang," both of which borrow their strut from coheadliners Iggy Azalea and Jessie J with Nicki Minaj, respectively. On her own, the singer fares best on ballads, such as the swooping aria "Just a Little Bit of Your Heart." But even there, it's hard to spot anything specific to Grande—an ethos that would help her find a niche in the crowd of Top 40 prima donnas. She's got the voice. Now she just needs something to say with it. **B–**

BEST TRACKS

PROBLEM
We don't have one with this zippy jam

JUST A LITTLE BIT OF YOUR HEART
A destined-for-The-CW ballad

GRANDE: TOM MUNRO

How to Be the Most Prolific Guy in Indie Rock

At just 27, California native **Ty Segall** is a one-man record factory, having churned out nearly 20 releases (plus dozens more if you count comps and EPs). He tells EW how *Manipulator*, his latest and possibly greatest, came to be. —MILES RAYMER

1 MAX OUT YOUR OPPORTUNITIES

"I don't know how long this will last, people wanting to put my records out. It was just exciting to try to one-up each record, do different things, make different sounds. Then I was lucky enough that it became my job. Every day while everybody's working, I'm at home—and I'm not going to sit around and play videogames all day, so I started writing music. But now it's nice because I'm trying to take more time for each project and really focus on it and make it the best it can be. This record took me 14 months to do, which is about twice as long as anything else I've ever done."

2 BRING A TOOTHBRUSH; YOU MIGHT BE HERE FOR A WHILE

"I recorded [*Manipulator*] in Sacramento. There was a weird room above the studio and I lived there for a month. I'd just go down every day around one in the afternoon and end about three in the morning, kind of nonstop. Halfway through I was like, 'What is happening? I don't even know anything anymore.'"

3 KEEP IT LOOSE

"For me, a nonroutine songwriting method is way better because it makes it diverse and interesting, especially when you're working with rock & roll songs. It's hard to sound unique these days because it's been done for so long, so any weirdness you can throw in is always a good thing."

4 FIND INSPIRATION EVERYWHERE

"Lately I've been listening to a lot of the Plasmatics, a lot of Funkadelic, always Funkadelic all the time. *Maggot Brain*, so good. *Free Your Mind...And Your Ass Will Follow*, so good! And a lot of metal, like Sodom. Some thrash. A lot of John Fahey. I threw on some Gang of Four yesterday; I hadn't listened to them in years. The *Killed by Death* comps. There's also this English band called the Apostles that I've been pretty obsessed with."

5 DON'T SWEAT THE GENRE POLICE

"The whole garage-rock thing is funny, because it's a label. It's a cool one—I'd rather be called that than 'alternative rock' or something—but rock & roll is rock & roll. To me, Funkadelic and Metallica exist in the same world.... Just because you're into finding weird, obscure stuff, you can't deny that a good song's a good song. And well-known songs take on meaning in people's lives."

BIG DATA'S LABOR DAY PLAYLIST

The electro breakout behind the No. 1 alt hit "Dangerous" has your end-of-summer jams

- **The Heat** JUNGLE
- **Do You Want a Man** WILLIAM ONYEABOR
- **Love in High Places** KIMBRA
- **Trains** WAMPIRE
- **Gris-Gris Gumbo Ya Ya** DR. JOHN
- **Hey Mami** SYLVAN ESSO
- **Dangerous (feat. Joywave)** BIG DATA
- **Klapp Klapp** LITTLE DRAGON
- **Younger** SEINABO SEY
- **Our Love** SHARON VAN ETTEN
- **Shriek** WYE OAK
- **Uptight Downtown** LA ROUX
- **Oh Sailor** MR LITTLE JEANS

EW **MORE ON EW.COM** Stream the full set at *ew.com/bigdata*

SEGALL: FRAZER HARRISON/GETTY IMAGES; BIG DATA: RODNEY RAY FOR TINSEL TOKYO

STAND UP TO CANCER®
WHEN WE ALL COME TOGETHER CANCER DOESN'T STAND A CHANCE
FRIDAY, SEPT 5th
8PM / 7 CENTRAL
abc
CBS
FOX
NBC
AFN
Bravo
COOKING CHANNEL
health
E! POP OF CULTURE
encore
encore ESPAÑOL
epix
ESPNEWS
FOX SPORTS 2
FXM
HBO
HBO LATINO
ion TELEVISION
LMN
LOGOTV
MLB NETWORK
NATIONAL GEOGRAPHIC CHANNEL
oxygen
palladia
pivot
SHOWTIME
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Bristol-Myers Squibb
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THE SAFEWAY FOUNDATION
GO TO STANDUP2CANCER.ORG
ASTRAZENECA, CANADIAN BREAST CANCER FOUNDATION, CANADIAN CANCER SOCIETY, CANADIAN INSTITUTES OF HEALTH RESEARCH, CANCER RESEARCH INSTITUTE, CANCER STEM CELL CONSORTIUM, CIBC, FARRAH FAWCETT FOUNDATION, FIFTH THIRD BANK, FOX FAMILY CANCER RESEARCH FUNDING TRUST, GENOME CANADA, LAURA ZISKIN FAMILY TRUST, LUSTGARTEN FOUNDATION, MELANOMA RESEARCH ALLIANCE, NATIONAL OVARIAN CANCER COALITION, ONTARIO INSTITUTE FOR CANCER RESEARCH, OVARIAN CANCER NATIONAL ALLIANCE, OVARIAN CANCER RESEARCH FUND, ROOMKEY.COM, SEAN PARKER FOUNDATION, SIEMENS, ST. BALDRICK'S FOUNDATION

Photograph by GEORDIE WOOD

RECORD SHOPPING WITH

Paul Banks

The frontman for **Interpol**—who will release their first album in four years, *El Pintor*, on Sept. 9—sifts through the stacks at a New York record store and revisits the artists and albums that shaped him. —LEAH GREENBLATT

WHEN & WHERE

2 p.m., Aug. 5, 2014
Rough Trade, Brooklyn

You might expect the leader of aughties postpunk overlords Interpol to be dour and aloof, or at least shrink away from bright sunlight. But the guy who strolls in on a sweltering August day is friendly and voluble (and has a pretty brutal backspin, it turns out, on the store's Ping-Pong table). Over piles of vinyl and iced Americanos, Banks, 36, talks about the song that gives him chills, his obsessions with Nirvana and N.W.A, and the homemade mixtape that really freaked out his mom.

▶ SONIC YOUTH, *DAYDREAM NATION* (1988)

"The first band that made me want to make music was Nirvana. So I was very aware of anything Nirvana-affiliated, and I was watching an episode of *120 Minutes* with them that Thurston Moore was hosting, and I remember thinking, 'Who the f--- is this dude that Nirvana keeps hanging out with? What's the deal here?' I was very mindful of 'Nirvana took this band out on tour, they must be someone I should know about.' So I got [1990's] *Goo*, which at that age didn't really speak to me. But when I got to college, I got *EVOL* and *Daydream Nation*, which just... The textures and the guitar tones and the drive—I mean, some of the most beautiful guitar work of any rock songs ever is on this record."

▶ CECIL TAYLOR, *THE WORLD OF CECIL TAYLOR* (1960)

"The guys I moved in with in college, one was a really heavy cinephile and the other one was a heavy jazzophile, so I discovered a lot of artists like Eric Dolphy and Max Roach, and Cecil Taylor was just someone we had in rotation in the apartment. He's an experimental piano player, but it's so postmodern that dissonance isn't even a factor—like, scales don't seem to come into play. There's a song called 'Lazy Afternoon' on here that for me is one of my top three favorite pieces of music ever. When Interpol was just starting, I would walk around Manhattan listening to Trans Am's *Futureworld* and this. It was a very profound moment—you know, your first couple years in the big city, finding your way as an artist. It's a weird thing because if I were to isolate the moment for you in the song that gives me chills, it wouldn't make sense. There's something lonely in that. It's not like 'Check out this chorus by Imagine Dragons, when it hits you're gonna love it!' It's more 'Yeah, there's this one flare he does at, like, nine minutes and 30 seconds,' and someone would be like [*makes deadpan face*], 'I don't know what you're talking about.'"

▶ N.W.A, *STRAIGHT OUTTA COMPTON* (1988)

"We were living in Spain when I bought this, so I think it was '88? As a 10- or 11-year-old I knew every lyric. It was fascinating to me, the whole culture of it—where it's not about singing or melody, it's about lyrics and storytelling. It's about exotic and exciting and dangerous and taboo things. It was the first record, besides *Thriller*, that impacted me a lot. I started a hip-hop duo with a buddy of mine when I was in seventh grade where we both had alter egos and we would do illustrations and mixtapes. I would do the music, which was basically me grabbing different profane lyrics from Too $hort and 2 Live Crew and N.W.A and then cutting them up with Eddie Murphy stand-up on a boom box with two tapes. It was all grotesque sexual innuendos and kids being kids, and my mom did find some of it at one point and was seriously f---ing concerned [*laughs*].... Later, I switched over more towards rock like Jane's Addiction and Guns N' Roses and Suicidal Tendencies."

▶ SLINT, *SPIDERLAND* (1991)

"I was a senior in high school when I came to this, around the *Kids* soundtrack. That's also how I discovered Lou Barlow and the Folk Implosion, the John Frusciante solo record, and Sebadoh. Slint's 'Good Morning, Captain' was on there, and the singer had real presence even though he wasn't singing that much; he was more talking. It was these dark, weird, eerie soundscapes—so evocative."

▶ BOB DYLAN, *NASHVILLE SKYLINE* (1969)

"This was almost like my due diligence. When I was a sophomore in high school I was like, 'This Bob Dylan guy, I better get all of his records and listen to them.' To this day I think 'Boots of Spanish Leather' is one of the best songs ever written, and 'Corrina, Corrina' is another one that kills me. But then I heard this, and I was like, 'What happened to his voice, man, why does he sound so weird?' And I remember hearing he had a motorcycle accident, and maybe that changed his voice. Then I realize later, 'Oh, that's just an affect. He's just trying new s--- out.' But that was so intriguing to me at that age, and the songs on this record are so *good*.... It's an unmeetable level of writing. But even if it is something I feel like I can't ever attain, it doesn't crush my spirit. I figured out early on that you gotta find your own strengths and hone them rather than trying to emulate something that impresses you."

PAUL'S PICKS

Sonic Youth *DAYDREAM NATION*

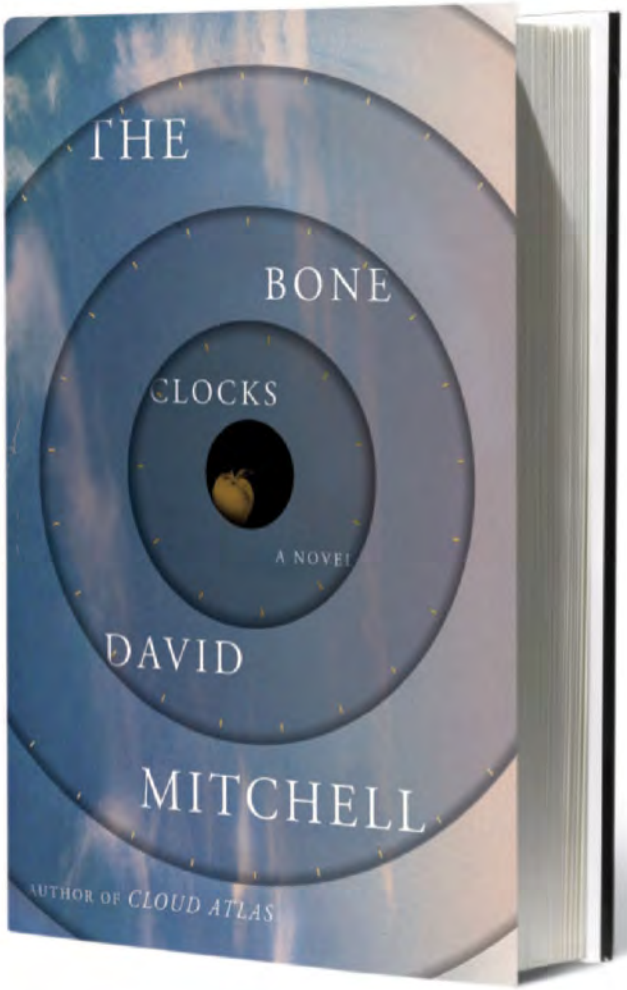
Cecil Taylor *THE WORLD OF CECIL TAYLOR*

N.W.A *STRAIGHT OUTTA COMPTON*

Slint *SPIDERLAND*

Bob Dylan *NASHVILLE SKYLINE*

Books



The Bone Clocks

David Mitchell
NOVEL
By Keith Staskiewicz

DAVID MITCHELL HAS a watchmaker's eye for detail, his novels graceful and elegantly constructed timepieces that, if you pry off their bezels, reveal an inner beehive of precisely moving parts. His new book, *The Bone Clocks*, is ambitious even by his standards—in both length and depth—though it doesn't stray from his well-established formula: multiple narrators, separated by time and geography but connected by a subnetwork of chance, fate, and literary mysticism. Here, they include a young girl who runs away from home in 1984, a scheming and sociopathic university student in 1991, a foreign correspondent in Iraq in 2004, and an aging Martin Amis-like enfant-terrible novelist in 2015. They all get caught up in a centuries-old war between factions of psychic immortal beings known as Atemporals. While that last bit may sound like an attempt to launch a YA franchise, Mitchell smartly deploys the fantasy elements in a way that's both fun and heady. (He also includes a plethora of characters and concepts from his past books, hinting at a Grand Unifying Theory of the Mitchellverse.)

Mitchell is a master of the first person. Like his debut novel, *Ghostwritten*, *The Bone Clocks* features incorporeal entities that can inhabit other minds and bodies. The author may possess this ability himself. Hopping from one "I" to another, he reveals his characters' inner lives slowly and with care, as if unfurling an old map. Holly Sykes, the teenage runaway whose working-class English voice fills the novel's first section, is the closest thing to a main protagonist—she's the key to ending the psychic war—and she figures prominently in the stories of the subsequent narrators. After ushering us into Holly's mind, Mitchell paints the course of her entire life through the eyes of others. It's a magical effect, one that perfectly illustrates the idea that we're all the heroes of our own lives as well as single cogs in a much larger and more beautiful mechanism. **A**

THE OPENING LINE
"I fling open my bedroom curtains, and there's the thirsty sky and the wide river full of ships and boats and stuff, but I'm already thinking of Vinny's chocolaty eyes...."

MITCHELL: PAUL STUART

Ten New Paperbacks To Stuff Into Your Bag

As summer winds down, a new crop of cheap(er) reads is hitting shelves, most in time for Labor Day. You can also download them, since their digital prices have dropped too. —TINA JORDAN & STEPHAN LEE

1. Golden Boy
Abigail Tarttelin
Max Walker, 15, is smart, good-looking, and popular—and his coming-of-age tale is complicated by the fact that he was born with both male and female genitalia, which his parents would like to keep a secret.

2. The Unknown Bridesmaid
Margaret Forster
In this finely crafted novel, a prickly middle-aged child psychologist grapples with the fallout from her own troubled girlhood.

3. An Event in Autumn
Henning Mankell
Mankell's melancholy novella—his last starring Kurt Wallander—comes with an afterword by the author about the creation of his famous detective.

4. The Birth of Korean Cool
Euny Hong
"Gangnam Style" was the tip of the iceberg. Hong shows how, in just a few decades, South Korea has become a cutting-edge pop powerhouse.

5. Bad Feminist
Roxane Gay
Feisty, whip-smart essays on gender, sexuality, and race.

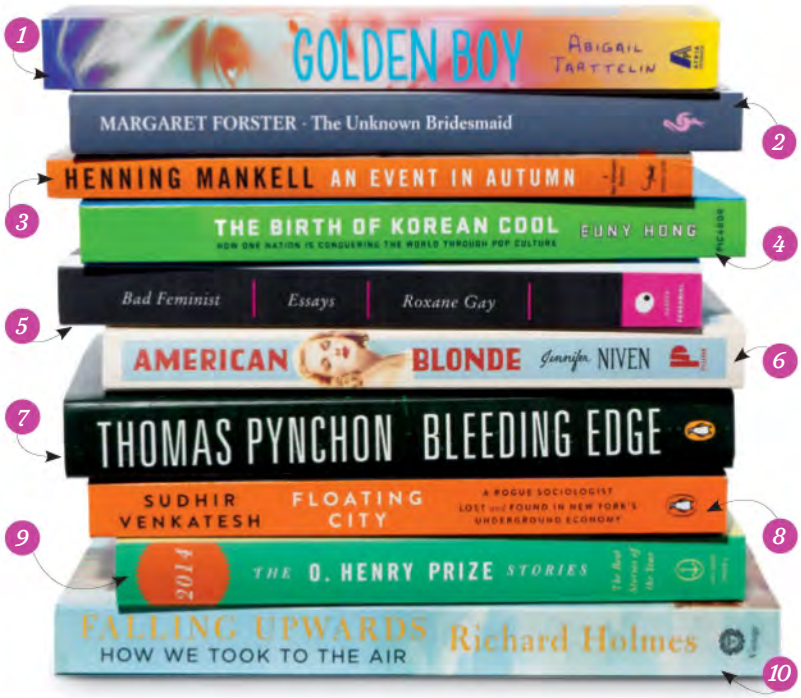
6. American Blonde
Jennifer Niven
The golden age of Hollywood comes alive in Niven's fourth book to feature sassy 1940s heroine Velva Jean, now a movie star.

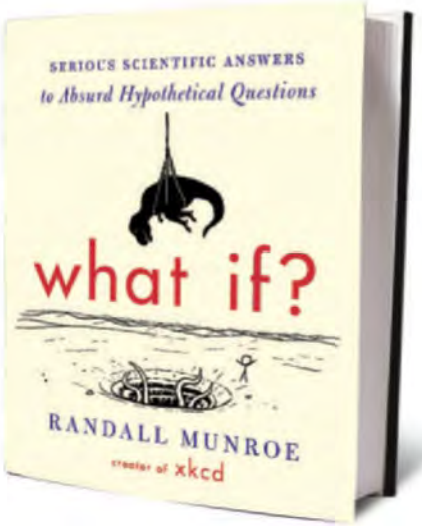
7. Bleeding Edge
Thomas Pynchon
Pynchon's playful digital-age mystery bristles with humor and pop culture references.

8. Floating City
Sudhir Venkatesh
Forget Wall Street—it's the illegal underground economy that *really* makes New York City hum, as Venkatesh proves in his fascinating sociological dissection.

9. The O. Henry Prize Stories
Edited by Laura Furman
This collection of last year's best short fiction is packed with great essays by the O. Henry judges, who write about their favorites.

10. Falling Upwards
Richard Holmes
The Victorian era, literature, and science are beautifully intertwined in a history of hot-air ballooning.





What If?

Randall Munroe
SCIENCE
By Kyle Anderson

There are only dumb questions in *What If?*, the new book by Randall Munroe, and that's exactly how he likes it. A former roboticist at NASA, Munroe now lords over xkcd.com, a forum where he gives readers real (and blissfully tongue-in-cheek) answers to insane questions like "How many Lego bricks would it take to build a bridge capable of carrying traffic from New York to London?" and "From what height would you need to drop a steak for it to be cooked when it hit the ground?" Munroe tackles each query with a scientific approach, and his solutions are illuminated with stick-figure drawings and mini-comics that reveal a deeply developed sense of nerd humor. During a breakdown of what would happen if Earth suddenly stopped spinning, his stick man wonders, "If the old day/night cycle is gone, when can I feed these gremlins?"

What If? maintains a delightfully free-wheeling tone throughout, especially when complicated calculations lead to whimsical results. (Did you know that Yoda's Force power roughly translates to the amount of energy used to drive a smart car?) Despite all the hard facts and gigantic numbers, it never feels like a textbook—and you don't have to be a rocket scientist to enjoy it. **A**

Photograph by MANFRED KOH

A Dozen Fall Books We're Dying to Read

Move over, beach reads. Autumn will bring plenty of high-profile offerings, from Lena Dunham's debut essay collection to some intriguing literary heavyweights. —STEPHAN LEE

Choose Your Own Autobiography
Neil Patrick Harris
What if you made all of NPH's life decisions for him? In a highly original celebrity memoir, he leads you down all the right, wrong, and hilarious paths. (Oct. 14)

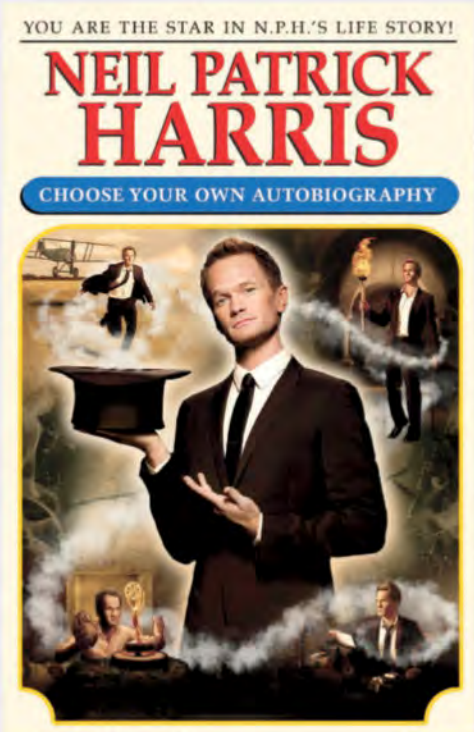
Hand to Mouth
Linda Tirado
An unflinching firsthand account of being trapped in extreme poverty in America, Tirado's memoir is poised to stir controversy and ignite a national dialogue. (Oct. 2)

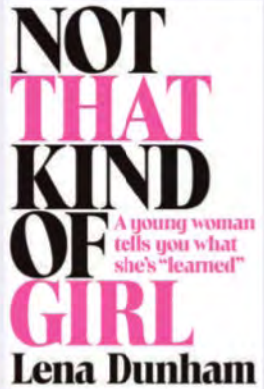
Belzhar
Meg Wolitzer
The young-adult title from the author of *The Interestings* is set at a rural boarding school for "emotionally fragile, highly intelligent" teens. Yes, the title is a play on *The Bell Jar*. (Sept. 30)

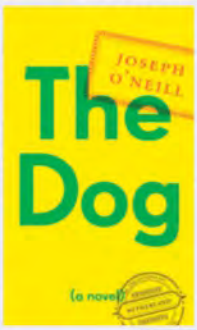
The Laughing Monsters
Denis Johnson
The award-winning author of *Tree of Smoke* offers up a continent-hopping literary spy thriller. (Nov. 4)

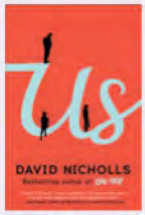
The Paying Guests
Sarah Waters
In a WWI-ravaged London, a woman and her spinster daughter turn their once-glamorous mansion into a lodging house, creating a dynamic clash of class and culture that leads to an explosive forbidden romance. (Sept. 16)

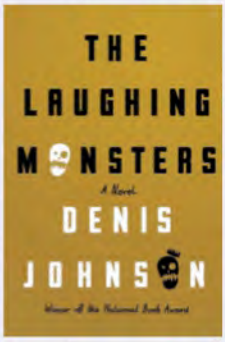
Smoke Gets in Your Eyes
Caitlin Doughty
Following a recent trend of books about the dead, this memoir by a young crematory worker aims to be both morbid and illuminating. (Sept. 15)

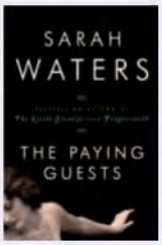


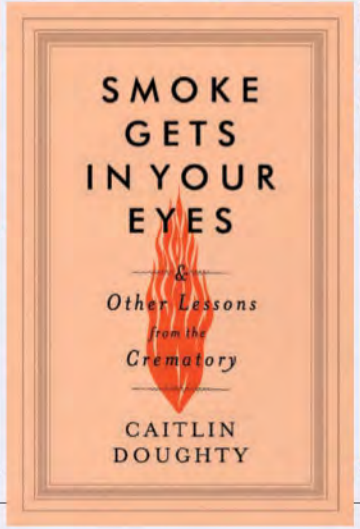


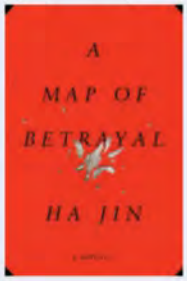












Station Eleven
Emily St. John Mandel
The most buzzed-about novel of the season is a bit of a dark horse. It's also hard to describe, but it involves a traveling caravan of actors at the fall of civilization. (Sept. 9)

Not That Kind of Girl
Lena Dunham
Tina Fey and David Sedaris blazed a trail for the creator and star of HBO's *Girls*, who extends her brand with her first collection of humorous essays. (Sept. 30)

The Dog
Joseph O'Neill
The opposite of light summer fare, the daring and heady new novel by the author of *Netherland* probes the mind of an expat living amid the opulence of Dubai. (Sept. 9)

Us
David Nicholls
From the author of *One Day*—which was infinitely better than the movie—comes a pathos-laden love story about a marriage on the brink of collapse. (Oct. 28)

On Immunity
Eula Biss
Jenny McCarthy, add this to your wish list. Biss' eye-opening nonfiction work critiques America's fear of vaccines while examining the connection between soul and body. (Sept. 30)

A Map of Betrayal
Ha Jin
In a new espionage novel by the award-winning writer, a Chinese-American woman struggles to understand her late father, a CIA operative subsequently exposed as a double agent for China. (Nov. 4)

Gabriel

Edward Hirsch

MEMOIR/POETRY

By Thom Geier

Don't be put off by the jagged right margin, the 30 lines per page, or the lack of punctuation. In his tear-jerking 76-page poem, *Gabriel*, Edward Hirsch recounts the life and untimely death of his 22-year-old son in verse that is free only in the technical sense, carrying as it does the weight of a father's grief as well as the burden of living up to classic elegies by the likes of Ben Jonson and Wordsworth and Rilke. It's a remarkable achievement, as much memoir as poetry.

And what a memoir it is. Hirsch traces an indelible portrait of his son, a troubled boy prone to tantrums and outbursts whom he dubs "Mr. Impulsive." Even as he catalogs the multiple school changes and doctor visits and conflicting diagnoses of Gabriel's condition (some sort of developmental disorder, apparently), Hirsch uses the particulars of his family's situation to grasp at something larger and more universal: "When he colored his hair blue/The sink was covered with blue dye/As if the sky was turned upside down in a bowl."

When Hurricane Irene strikes New York City in 2011, Gabriel seems to disappear into the storm itself. (He's found days later, dead after downing a cap of the club drug GHB.) Hirsch's short, limber three-line stanzas are well suited to the staggered unfolding of the tragedy, as if Charon were tweeting updates from the banks of the river Styx. "I did not know the work of mourning/Is like carrying a bag of cement/Up a mountain at night," Hirsch writes toward the end, as he begins to come to terms with his loss. "That's why it takes courage/To get out of bed in the morning/And climb into the day." **A**

Edward Hirsch

MEMORABLE LINES

"He was a little Bartleby
Of the nursery he despised kindergarten
And preferred not to"

QUICK TAKES

Acceptance

Jeff VanderMeer

SCIENCE FICTION

The first two books of VanderMeer's Southern Reach trilogy, *Annihilation* and *Authority*, described 30 years of failed explorations—from a variety of perspectives and points in time—to Area X, a sinister landmass inexplicably cut off from the rest of the world. In *Acceptance*, the author expertly dismantles those earlier narratives, piece by chilling piece, until we're left with the moment that Area X came into existence. **A–** *—Madison Vain*

Personal

Lee Child

THRILLER

Jack Reacher morphs into an international man of mystery in his new outing, heading to Paris and London in search of a renegade sniper he sent to prison back when he was a military cop. Jack teams up with a young CIA agent who pops antianxiety meds and talks like a movie character (and reminds Jack of a former colleague he couldn't keep from getting killed). Child manages to play with his formula while producing yet another satisfying page-turner. **B+** *—Thom Geier*

10:04

Ben Lerner

NOVEL

The unnamed narrator of Lerner's second novel, much like Lerner himself, is the toast of literary New York. The glowing reviews for his first book and a short story in *The New Yorker* lead to a huge advance for his second tome. To keep the momentum going, his agent suggests that he write it for a wider audience. However, the real Lerner (*Leaving the Atocha Station*) shuns commercialism for a funny, deeply observational metafictional romp. **A** *—Jacob Shamsian*

Shoplifter

Michael Cho

GRAPHIC NOVEL

Cho's debut, praised by *Palookaville* author Seth, arrives with great expectations. So it's surprising that the story is fairly lightweight: Aspiring writer (and shoplifter) Corinna feels stuck in her advertising job and wants to rediscover her creativity. But Cho's illustrations are the real draw, with dense, rose-tinted cityscapes that perfectly convey the loneliness of urban life. It's a notable debut for fans of *Optic Nerve*-style comics and postcollegiate angst. **B+** *—Melissa Maerz*

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HIRSCH: MICHAEL LIONSTAR

The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

The most offensive thing to happen to comic books since *Ghost Rider*

Bang bang, there go your boobs!

Lindsay Lohan says she plans to write memoir as "a trilogy, like *Harry Potter*." Shhh, nobody tell her.

Sex Box: in which couples have sex in a box on TV. And we roll our eyes. And DVR every episode.

Can you BELIEVE she wore that nail polish?!

Wow, has it really been 25 years since these actors peaked?

Don't you know pouring water on Chenbots makes them short-circuit?

Grande expectations, *pequeño* results

When bad lyrics happen to good Gap commercials

A&E greenlights reality show about bar run by Nick and Drew Lachey, thus sadly scrapping plans for docuseries about the Lawrence brothers opening an Arby's.

Elevator? Nope, doesn't ring a bell.

We're okay with this as long as Jon Hamm does it next year.

Not too shabby for a 2,000-year-old Time Lord

A new *Schoolhouse Rock* special? There aren't enough INTERJECTIONS!!

Laura Ingalls Wilder memoir reveals gritty, adult stories about prairie life. Not suitable for Half-Pints under 13.

Put a stake in that *True*-ly terrible finale.

Does this mean Chevy Chase is planning an Adam Levine phase?

If I Stay home instead...

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